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THE

MÉGHA DÚTA;

OR

*CLOUD MESSENGER:*

A POEM.



THE  
" MÉGHA DÚTA;  
'OR  
CLOUD MESSENGER;  
A Poem,  
IN THE SANSKRIT LANGUAGE:  
BY CÁLIDÁSA.

---

TRANSLATED INTO ENGLISH VERSE, WITH

NOTES AND ILLUSTRATIONS:

BY HORACE HAYMAN WILSON,

*Assistant Surgeon in the Service of the Honourable East-India Company,  
and Secretary to the Asiatic Society.*

---

PUBLISHED UNDER THE SANCTION OF THE COLLEGE  
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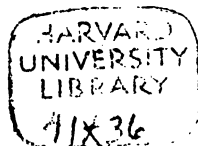
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### ADVERTISEMENT.

The very high panegyric bestowed on Mr. HORACE WILSON's Translation of the "*Mégha Dúta*, or Cloud Messenger," in the Discourse delivered by the Right Honourable LORD MINTO, to the Students of the College of Fort William in Bengal, on the 20th September 1813, has induced the Publishers to reprint the English Translation, that the Public may be acquainted with this ancient Sanscrit Poem by CA'LIDÁ'S A.



TO THE  
RIGHT HON. THE EARL OF MINTO,  
GOVERNOR GENERAL OF INDIA,  
&c. &c. &c.

---

MY LORD,

*I HAVE taken the liberty of giving to the following little work the sanction of your Lordship's name: not with the idea, that so humble a tribute can add any thing to its lustre; but with the hope, that it may reflect some credit upon the pages to which it is prefixed.*

*New to public criticism, and reasonably ambitious of public approval, I am naturally anxious to introduce this first production of my literary labours, under the most eligible auspices, to the notice of the world; and I am confident that the countenance of one who has always professed himself an encourager of letters, and who is known to merit the palm which he bestows, will ensure me, in the first instance at least, a favourable reception.*

*It must be a matter of indifference to Society, and still more so to your Lordship, that an unimportant indivi-*

*dual should express his admiration of the firmness and energy which India has witnessed in your Lordship's political career, and which have been so successfully exerted in suppressing internal commotion, and prosecuting foreign conquest : I am unwilling however to pass over the present opportunity of joining in the voice of an English public, and applauding the justice that has crowned your Lordship's administration of the East, with the dignities of Great Britain.*

*Wishing that the country, to which your Lordship's services are about to be transferred, may long continue to benefit by them,*

*I have the honour to be,*

*Your LORDSHIP's*

*Most obedient Servant,*

*H. H. WILSON.*

*Calcutta,*

*11th September, 1813.*

## PREFACE.

---

THE antiquity and excellence of the sacred language of the *Hindus*, have naturally attracted attention, and excited curiosity. Possessing considerable claims to be regarded as the most ancient form of speech with which mankind is acquainted, it appeals strongly to the interest that invests the early ages of the world; and constructed upon perhaps the most perfect plan which human ingenuity has devised, it tempts us to an inquiry, whether its perfection be limited by its structure, or whether the merits of *Hindu* compositions partake, or not, of the beauty of the language in which they are composed.

It has fallen to the lot of the *English* nation especially, to prosecute these inquiries, and the result has been conformable to the patriotic wish

of Sir WM. JONES, that as the continental nations of *Europe* had been the most diligent cultivators of the other oriental tongues, the merit of *Sanscrit* research might chiefly belong to his own countrymen. Influenced by his advice and example, his countrymen have laboured with no contemptible success, in this interesting pursuit, and have rendered the language and literature of this division of the East accessible to the world. The efforts of *Sanscrit* scholars have hitherto, however, been directed rather to the useful than the pleasing, rather to works of science than imagination. The complicated grammar of the *Hindus* has been most successfully investigated, their mythology amply illustrated, and much of their philosophy satisfactorily explained; their astronomical works have been exhibited to the philosophers, whose modern attainments have rendered ancient science an object rather of curiosity than information, and their laws are no longer concealed behind the veil of an unknown tongue, from the knowledge of those who are charged with the administration

of justice in *Hindoostan*. It only remains, to explore the field of their lighter literature, and transfer some of its most elegant flowers to a European soil.

The Drama of *Sacontala*, and the songs of JAYADEVA, have prepared the readers of the West for the character of *Sanscrit* Poetry. To those who know how much poetical beauty depends upon poetical expression, it is needless to observe, that these works have been much injured by a translation into prose, although that prose proceeded from the elegant pen of Sir WM. JONES. Even in this state, however, they have received the admiration of the scholars of *Europe*;\* even in their present dress it is impossible to avoid discovering, that they teem with fanciful imagery and natural feeling, and that beyond the pale of mythological allusion, they offer little to offend the most fastidious taste.

It has been observed by Mr. COLEBROOKE,† and

\* See the Appendix to Robertson's Disquisition on India.

† Essay on *Sanscrit* and *Pracrit* Prosody, Asiatic Researches, vol. 10.



higher authority cannot be desired, that the profane Poetry of the *Hindus* affords better specimens of style and taste, than are to be found in the poems which are considered by them as sacred. Such are the *Puránas*, the *Mahab'hárat*, and the *Rámáyana*: the portions of these works, therefore, which, on various occasions, have appeared before the public, cannot be allowed to detract from the general merits of *Sanscrit* composition, even though it should appear that they have more charms in the eye of literary curiosity than of public taste. They are recommended to the *Hindus* themselves, not by their beauty or sublimity, the conduct of the story, or the elegance of the style; but they owe their celebrity to their traditionary divineness, to the force of habit, and the power of religious faith. The stories related in them, the followers of BRAHMA' have been accustomed to venerate, and the excellence of the compositions it would be sacrilege in them to deny: at the same time, there are few *Pandits* of real learning who would not rather peruse the *Mégha Dúta* than the *Rámáyana*; there are few who, in the

sincerity of unbiassed delight, do not transfer the palm of poetical pre-eminence from VALMÍCI\* to CA'LIDÁSA.

Of the latter of these eminent Bards little is ascertained by history, though much is detailed by tradition. He is the real or supposed author of a number of poetical works, each of which is of the highest merit. The Drama of SACONTALA is attributed to him, and the text of another of his works, the *Rītu Sanhára* or *Assemblage of the Seasons*, has been printed under the inspection of Sir WM. JONES. The present poem is believed to be the offspring of his fertile imagination; and to the same source are ascribed the *Raghu Vansa* or Race of RAGHU, an epic poem; *Cumára Samb'hava*, the birth of the deity CUMARA, a poem chiefly mythological; a regular Drama entitled URVASÍ, the name of one of the courtezans of *Swerga*; and a farce called *Hásyárnava*, or the Sea of Laughter; the *Sringára Tilaca* and *Pras-nóttara Mála*, two short amatory poems, and a

\* Author of the *Rámáyana*.

small treatise in verse upon poetical metre, called *Sruta Bôd'ha*. Several other works are said to be the compositions of CA'LIDA'SA, many of which it has been conjectured are attributed to him, merely in consequence of the reputation derived from those of which he was really the author.

The æra of CA'LIDA'SA is generally asserted to be that of VICRAMA'DITYA, in whose court he formed one of the nine illustrious writers, characterised by the epithet of the *Nine Gems*. As the name VICRA'MADITYA, however, has been undoubtedly applied to more than to one monarch, the establishment of this fact leads us to no satisfactory result, with respect to the age of the poet. Sir WM. JONES\* conceiving the VICRA'MADITYA mentioned, to be the same as the sovereign from whom the present *Hindu* year, 1870, is dated, places the poet in the century preceding the *Christian* æra. Mr. BENTLEY,† trusting the *Bhoja Prabandha* and *Ayeen Acbery*, conceives VICRA'-

\* Preface to *Sacontala*.

† Essay on *Hindu* Chronology, *Asiatic Researches*, vol. 8.

MADITYA to have been the same as *Raja VIKRAMA*, successor to *Raja BHOJA*, and places the *Nine Gems* in the court of this monarch, in the end of the 11th, or the beginning of the 12th century after CHRIST; and Mr. COLEBROOKE,\* relying chiefly upon the testimony of an inscription found at *Bud'dha Gayá* is inclined to consider the age of AMERA SINHA, author of the *Amera Cósha*, to be at least 900 years; and AMERA SINHA was also one of the *Nine Gems*, and consequently a contemporary of CA'LIDA'SA. This last opinion seems entitled to the preference.

To whatever name or period the *Cloud Messenger* may be assigned, it is the production of a poet. The circumstances of eastern society and climate tend, in a great measure, to exclude sublimity, either moral or physical, from their literary compositions; but the same circumstances are favourable to the less awful graces of poetry, to the elegantly minute observation of nature, and the tender expression of natural sensibility.

\* Preface to the *Amera Cósha* with Translation.

The frowning rock or foaming cataract, the furious tyrant or undaunted patriot, are not to be traced in *Sanscrit* verse; but we shall frequently meet with the impassioned lover or affectionate husband, with the unobtrusive blossoms of the flower and the evanescent tints of the sky. In point of language *Sanscrit* writers are certainly not surpassed, and perhaps unequalled, and their style in general is as full as it is sweet, as majestic as it is harmonious. The exceeding copiousness of the language sometimes leads them into those tricks of composition, which formerly exercised the misdirected ingenuity of *Europe*, and puns, and quibbles, and endless alliteration constitute the stanza. Their attention also to minute objects sometimes terminates in quaintness and affectation; but from the faults of either style or fancy, the subject of our present inquiry is entirely exempt: there are also a copiousness and consistency in it, which are not often paralleled in oriental writings; a quick succession of thought and description, which the title of the work does not lead us to expect, and a successful avoiding of inconsistency or absurdity,

which so protracted an apostrophe as forms the theme of the poem might have induced us to apprehend. The style of the work is also exceedingly simple, while at the same time it is exquisitely polished. The merits of the work are so highly appreciated by the *Hindus*, that notwithstanding its shortness, it is classed amongst their *Maha Cávya*s or *great* poems, and notwithstanding its perspicuity, it is the object of much critical acumen, and learned elucidation. The manuscript from which the text of the following pages is printed, and for which the translator is indebted to the kindness of Mr. COLEBROOKE, unites with the original, no fewer than six Commentaries, the respective works of MALLI NA'T'H, CALYANA MALLA, SANA'TANA GÓSWAMI, BHARATA MALLICA, RA'MANA'T'H TERCA'LANCA'RA and HARA GÓVINDA VA'CHESPATI.

In the conversion of the *Mégha Dúta* into *English* the translator has in general endeavored to avoid being licentious, without attempting to be literal: the idioms of the languages are too

different to admit of a very precise transfusion of the one into the other, and it has been more the object of the following translation to render thoughts, than words. With a few exceptions, however, most of which are specified in the notes, it is believed that the ideas of CA'LIDĀ'SA, will be found conveyed with tolerable fidelity. To the *English* reader, whose critical sagacity may discover, that the number of lines in the translation is nearly double the amount of those of the original, it may be sufficient to observe, that this excess is balanced by the number of syllables, of which one line of *Sanskrit* contains nearly double the syllables of which one line of *English* consists, and that the little connective particles, which take up much space in the translation, are in a great measure unknown to the readily-compounded language of the original text.

The translator believes that some apology may be requisite for the length, and nature of many of the notes accompanying the translation. Some of them were indispensable : it was absolutely ne-

cessary to explain the allusions to customs or notions, to domestic manners or religious belief, to render the text intelligible in many places, and in others, to enable the *European* reader to judge of the beauty or propriety of the thoughts. The notes to the geographical part of the poem, it is hoped, will not be regarded as useless or irrelevant, as they may perhaps throw some light upon the ancient geography of central *Hindoostan*. Illustrating passages in the poem, by extracts from other *Sanscrit* authors, as well as a few verbal and etymological remarks, may possibly be serviceable or interesting, to the few and meritorious students of the beautiful though intricate language of the original. Tracing the analogies between *Greek* and *Hindu Mythology*, furnished an amusement to the translator, which he thinks communicable to others ; and the analogies between the poetry of the East and West, are given especially for the benefit of those liberal critics, who admire, upon the strength of prescription, the beauties of classical and modern writings, and deny all merit to the same or similar ideas, when they occur in the



works of oriental writers. It is also entertaining to observe, how much men resemble each other, in spite of the accidental varieties of complexion or education, of place or time.

There are perhaps other subjects in the following pages which require explanation or apology. As, however, this preface has already exceeded reasonable limits, they must be consigned to the forbearance of the reader, or they may be attributed to the inexperience of the translator, and the occupation of his time and attention in more serious pursuits.

## ARGUMENT.

---

A YACSHA, or Demigod so called, and a servant of the *Hindu* God of wealth, CUVÉRA, had incurred the displeasure of his lord, by neglecting a garden entrusted to his charge, and allowing it to be injured by the entrance of AIRA'VATA, the elephant of INDRA, Deity of the firmament: as a punishment for his offence, he was condemned to twelve months banishment from *Alaca*, the city of the *Yacshas*, and consequent separation from his home and wife. The seat of his exile is the mountain *Rdmagiri*, and upon the opening of the poem, he is supposed to have passed a period of eight months in solitary seclusion. The poem opens at the commencement of the rainy season, when heavy clouds are gathering in the south, and proceeding in a northerly course, or towards the *Himdlá* mountains, and the fictitious position of the residence of the *Yacshas*. To one of these, the distressed Demigod addresses himself, and desires the Cloud to waft his sorrows to a beloved and regretted wife. For this purpose he first describes the route which the messenger is to pursue; and this gives the Poet an opportunity of alluding to the principal mountains, rivers, temples, &c.

that are to be met with on the road from *Rāmagiri* to *Oujein*, and thence, nearly due north, to the *Himdlaya* or snowy mountains. The fabulous mountain *Caildsa*, and the city of *CUVÉRA*, *Alaca*, which are supposed to be in the central part of the snowy range, are next described, and we then come to the personal description of the *Yacsha's* wife. The Cloud is next instructed how to express the feelings and situation of the exile, and he is then dismissed from the presence of the Deity, and the Poem of *CA'LIDA'SA*.

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### NOTE.

It may be necessary to observe, that in reading the *Sanscrit* names which occur in the following work, the consonants are to be pronounced as in *English*; with the exception of C, which is uniformly used for K, agreeably to Sir WM. JONES's system. The vowels have their natural pronunciation, and the accent above a vowel marks its being long. The vowels may be thus pronounced :

A as in *America*.

A' as in *Far*.

I as in *City*.

I' as in Italian or like our *ee*.

U as in *Full*.

U' do. ——— or like *oo*.

E as in Italian or like *a* in *made*.

O as in *English*.

THE  
MÉGHA DÚTA,  
OR  
CLOUD MESSENGER.

---

WHERE *Rámagiri's*<sup>1</sup> shadowy woods extend,  
And those pure streams where *SÍTA*<sup>2</sup> bathed, descend ;  
Spoiled of his glories,<sup>3</sup> severed from his wife,  
A banished *Yacsha*<sup>4</sup> passed his lonely life ; 4  
Doomed by *CUVÉRA's*<sup>5</sup> anger to sustain  
Twelve tedious months of solitude and pain.  
To these drear hills through circling days confined,  
In dull unvaried grief, the God repined ; 8  
And sorrow, withering every youthful charm,  
Had slipped the golden bracelet from his arm,<sup>6</sup>  
When with *Áshárha's* glooms<sup>7</sup> the air was hung,  
And one dark *Cloud* around the mountain clung ; 12

In form some elephant,<sup>8</sup> whose sportive rage,  
Ramparts, scarce equal to his might, engage.

Long on the mass of mead-reviving dew,  
The heavenly exile fixed his eager view ; 16  
And still the melancholy tear suppress'd,  
Though bitterest sorrow wrung his heaving breast.  
Réflexion told what promise of delight  
Sprang from such gathering shades to happier sight,<sup>9</sup> 20  
Where the worn traveller is joyed to trace,  
His home approaching, and a wife's embrace.  
What hope, alas, was his ! yet fancy found  
Some solace in the glooms that deepened round, 24  
And bade him hail, amidst the labouring air,  
A friendly envoy to his distant fair :  
Who, charged with grateful tidings, might impart  
New life and pleasure to her drooping heart. 28

Cheered with the thought he culled each budding flower,  
And wildly wooed the fertilizing power ;

CLOUD MESSENGER.

25

(For who, a prey to agonizing grief,

Explores not idlest sources for relief?<sup>10</sup>

32

And, as to creatures sensible of pain,

To lifeless nature, loves not to complain?)

Due homage offered, and oblations made,<sup>11</sup>

The *Yacsha* thus the *Cloud* majestic prayed.

36

Hail ! friend of *INDRA*,<sup>12</sup> counsellor divine,

Illustrious offspring of a glorious line ;<sup>13</sup>

Wearer of shapes at will ;<sup>14</sup> thy worth I know,

And bold entrust thee with my fated woe :

40

For better far solicitation fail,<sup>15</sup>

With high desert, than with the base prevail.

Thou art the wretch's aid, affliction's friend !

To me unfortunate, thy succour lend ;

44

My lonely state compassionate behold,

Who mourn the vengeance of the God of gold ;<sup>16</sup>

Condemned amidst these dreary rocks to pine,

And all I wish, and all I love, resign.

48

The ponderous *Elephants* who prop the skies,<sup>36</sup>  
 Shall view thy form expansive with surprize ; 88  
 Now first their arrogance exchanged for shame,  
 Lost in thy bulk their long unrivalled fame.  
 Eastward,<sup>37</sup> where various gems with blending ray,  
 In INDRA'S bow<sup>38</sup> o'er yonder hillock play, 92  
 And on thy shadowy form such radiance shed,  
 As *Peacocks'* plumes around a CHRISHNA spread,<sup>39</sup>  
 Direct thy course ; to *Málas* smiling ground,<sup>40</sup>  
 Where fragrant tillage breathes the fields around ; 96  
 Thy fertile gifts, which looks of love reward,  
 Where bright-eyed peasants tread the verdant sward.

Thence sailing north and veering to the west,  
 On *Ámracútás* lofty ridges rest.<sup>41</sup> 100  
 Oft have thy showers the mountain's flames allay'd,  
 Then fear not wearied to demand its aid ;  
 Not e'en the vilest,<sup>42</sup> when a falling friend  
 Solicits help it once was his to lend, 104

The aid that gratitude exacts denies ;  
 Much less the virtuous shall the claim despise.  
 When o'er the wooded mountain's towering head,  
 Thy hovering shades like flowing tresses spread ; 108  
 Its form shall shine with charms unknown before,  
 That heavenly hosts may gaze at, and adore ;  
 This earth's round breast, bright swelling from the ground,  
 And with thy orb as with a nipple crown'd.<sup>43</sup> 112

Next bending downwards from thy lofty flight,<sup>44</sup>  
 On *Chitracúta's* humbler peak alight ;  
 O'er the tall hill thy weariness forego,  
 And quenching rain-drops on its flames bestow ; 118  
 For speedy fruits are certain to await  
 Assistance yielded to the good and great.

Thence journeying onwards *Vind'hya's* ridgy chain,<sup>45</sup>  
 And *Réva's* rill<sup>46</sup> that bathes its foot, attain ; 120  
 Where, amidst rocks, whose variegated glow  
 The royal elephant's rich trappings show,



Arduous she winds, and next through beds of flowers  
 She wins her way, and washes *Jambu* bowers ;<sup>47</sup> 124  
 Here the soft dews thy path has lost resume,  
 And sip the gelid current's rich perfume,  
 Where the wild Elephant delights to shed  
 The juice exuding fragrant from his head ;<sup>48</sup> 128  
 Then swift proceed, nor shall the blast have force  
 To check with empty gusts thy ponderous course.  
 Reviving nature bounteous shall dispense,  
 To cheer thy journey, every charm of sense ; 132  
 Blossoms with blended green and russet hue,  
 And opening buds shall smile upon thy view ;  
 Earth's blazing woods in incense shall arise,  
 And warbling birds with music fill the skies. 136  
 Respectful Demigods shall curious count,  
 The chattering Storks in lengthening order mount ;  
 Shall mark the *Chátacás*, who, in thy train,  
 Expect impatiently the dropping rain : 140  
 And when thy muttering thunders speak thee near,  
 Shall clasp their brides, half extasy, half fear.

Ah! much I dread the long protracted way,  
 Where charms so numerous spring to tempt delay. 144  
 Will not the frequent hill retard thy flight,  
 Nor flowery plain persuade prolonged delight?  
 Or can the Peacock's animated hail,<sup>49</sup>  
 The bird with lucid eyes, to lure thee fail? 148  
 Lo! where awhile the Swans reluctant cower,  
*Dasárna's* fields await the coming shower:<sup>50</sup>  
 Then shall their groves diffuse profounder gloom,  
 And brighter buds the deepening shade illumine: 152  
 Then shall the ancient tree,<sup>51</sup> whose branches wear  
 The marks of village reverence and care,  
 Shake through each leaf, as birds profanely wrest  
 The venerated boughs to form the rising nest. 156  
 Where royal *Vidisa*<sup>52</sup> confers renown,  
 Thy warmest wish shall fruit delightful crown:  
 There *Vétravati's* stream<sup>53</sup> ambrosial laves  
 A gentle bank with mildly murmuring waves, 160  
 And there her rippling brow and polished face  
 Invite thy smiles, and sue for thy embrace.

Next o'er the lesser hills<sup>54</sup> thy flight suspend,  
 And growth erect to drooping flowrets lend ;<sup>55</sup> 164  
 While sweeter fragrance breathes from each recess,  
 Than rich perfumes the hireling wanton's dress.

On *Naga Nadi's* banks<sup>56</sup> thy waters shed,  
 And raise the feeble jasmin's languid head : 168  
 Grant for a while thy interposing shroud,  
 To where those damsels woo the friendly Cloud ;  
 As while the garland's flowery stores they seek,<sup>57</sup>  
 The scorching sun-beams singe the tender cheek, 172  
 The ear-hung lotus fades, and vain they chase,  
 Fatigued and faint, the drops that dew the face.

What though to northern climes thy journey lay,  
 Consent to track a shortly devious way. 176  
 To fair *Ujaini's*<sup>58</sup> palaces and pride,  
 And beauteous daughters, turn awhile aside ;  
 Those glancing eyes, those lightning looks unseen,<sup>59</sup>  
 Dark are thy days,<sup>60</sup> and thou in vain hast been. 180

Diverging thither now the road proceeds  
 Where eddying waters fair *Nirvindhya* leads,<sup>61</sup>  
 Who speaks the language amorous maids devise,  
 The lore of signs, the eloquence of eyes, 184  
 And seeks with lavish beauty to arrest  
 Thy course, and woo thee to her bridal breast.

The torrent passed, behold the *Sindhu* glide,<sup>62</sup>  
 As though the hair-band bound the slender tide ; 188  
 Bleached with the withered foliage that the breeze  
 Has showered rude from overhanging trees ;  
 To thee she looks for succour to restore  
 Her lagging waters and her leafy shore.<sup>63</sup> 192

Behold the city whose immortal fame  
 Glows in *Avanti's* or *Visála's* name !  
 Renowned for deeds that worth and love inspire,<sup>64</sup>  
 And bards to paint them with poetic fire : 196  
 The fairest portion of celestial birth,  
 Of *INDRA's* paradise transferred to earth ;

The last reward to acts austerest given,  
 The only recompense then left to heaven.<sup>65</sup> 200

Here, as the early Zephyrs waft along,<sup>66</sup>  
 In swelling harmony, the woodland song,  
 They scatter sweetness from the fragrant flower,  
 That joyful opens to the morning hour ; 204  
 With friendly zeal they sport around the maid,  
 Who early courts their vivifying aid,  
 And cool from *Sipra's*<sup>67</sup> gelid waves embrace  
 Each languid limb and enervated grace. 208

Here, should thy spirit with thy toils decay,  
 Rest from the labours of the wearying way ;  
 Round every house the flowery fragrance spreads ;  
 O'er every floor the painted footstep<sup>68</sup> treads ; 212  
 Breathed through each casement, swell the scented air,  
 Soft odours shaken from dishevelled hair ;  
 Pleased on each terrace, dancing with delight,  
 The friendly Peacock hails thy grateful flight : 216

Delay then, certain in *Ujayin* to find  
All that restores the frame, or cheers the mind.

Hence with new zeal to SIVA homage pay,<sup>69</sup>  
The GOD whom earth, and hell, and heaven obey :<sup>70</sup> 220  
The choir who tend his holy fane shall view  
With awe, in thee, his neck's celestial blue ;<sup>71</sup>  
Soft through the rustling grove the fragrant gale  
Shall sweets from *Gand'harati's* fount exhale ; 224  
Where with rich dust the lotus blossoms teem,  
And youthful beauties frolic in the stream.

Here, till the sun has vanished in the west,  
Till evening brings its sacred ritual, rest ;<sup>72</sup> 228  
Then reap the recompense of holy prayer,  
Like drums thy thunders echoing in the air.  
They who with burning feet and aching arms,  
With wanton gestures and emblazoned charms, 232  
In MAHADEVĀ's fane the measure tread,<sup>73</sup>  
Or wave the gorgeous chowrie<sup>74</sup> o'er his head,

Shall turn on thee the grateful-speaking eye,  
 Whose glances gleam like bees along the sky;<sup>75</sup> 236  
 As from thy presence, showers benign and sweet,  
 Cool the parched earth, and soothe their tender feet :<sup>76</sup>  
 Nay more, BHAVĀNI<sup>77</sup> shall herself approve,  
 And pay thy services with looks of love ; 240  
 When as her SIVA's twilight rites begin,  
 And he would clothe him in the reeking skin,  
 He deems thy form the sanguinary hide,  
 And casts his elephant attire aside ; 244  
 For at his shoulders, like a dusky robe,  
 Mantling impends thy vast and shadowy globe :  
 Where ample forests, stretched its skirts below,  
 Projecting trees like dangling limbs bestow ; 248  
 And vermeil roses, fiercely blooming, shed  
 Their rich reflected glow, their blood-resembling red.

Amidst the darkness palpable<sup>78</sup> that shrouds,  
 Deep as the touchstone's gloom, the night with clouds, 252

With glittering lines of yellow lightning break,  
 And frequent trace in heaven the golden streak :  
 To those fond fair who tread the royal way,<sup>79</sup>  
 The path their doubtful feet explore betray,                   256  
 Those thunders hushed, whose shower-foreboding sound  
 Would check their ardour and their hopes confound.

On some cool terrace, where the turtle dove  
 In gentlest accents breathes connubial love,                   260  
 Repose awhile, or plead your amorous vows  
 Through the long night, the lightning for your spouse ;  
 Your path retraced, resumed your promised flight,  
 When in the east the Sun restores the light :                   264  
 And shun his course ; for with the dawning sky,  
 The sorrowing wife dispels the tearful eye,  
 Her Lord returned ; so comes the Sun to chase  
 The dewy tears that stain the *Padma's* face,<sup>80</sup>                   268  
 And ill his eager penitence will bear  
 That thou should'st check his progress through the air.



Now to *Gambhíra's* wave<sup>81</sup> thy shadow flies,  
 And on the stream's pellucid surface lies, 272  
 Like some loved image faithfully imprest  
 Deep in the maiden's pure unsullied breast :  
 And vain thy struggles to escape her wiles,  
 Or disappoint those sweetly treacherous smiles, 276  
 Which glistening *Sapharas*<sup>82</sup> insidious dart,  
 Bright as the lotus, at thy vanquished heart.  
 What breast so firm unmoved by female charms ?  
 Not thine, my friend ; for now her waving arms, 280  
 O'erhanging *Bayas*,<sup>83</sup> in thy grasp enclosed,  
 Rent her cerulean vest, and charms exposed,  
 Prove how successfully she tempts delay,  
 And wins thee loitering from the lengthening way. 284

Thence satiate, lead along the gentle breeze  
 That bows the lofty summits of the trees,<sup>84</sup>  
 And pure with fragrance that the earth in flowers<sup>85</sup>  
 Repays profuse to fertilizing showers ; 288

Vocal with sounds the elephants excite,  
 To *Dévagiri*<sup>86</sup> wings its welcome flight.  
 There change thy form, and showering roses shed,<sup>87</sup>  
 Bathed in the dews of heaven,<sup>88</sup> on SCANDA's head; 292  
 Son of the Crescent's God,<sup>89</sup> whom holy ire  
 Called from the flame of all-devouring fire,  
 To snatch the Lord of *Swerga* from despair,  
 And timely save the trembling hosts of air. 296

Next bid thy thunders o'er the mountain float,  
 And echoing caves repeat the pealing note;  
 Fit music for the bird, whose lucid eye  
 Gleams like the horned beauty of the sky, 300  
 Whose moulting plumes, to love maternal dear,<sup>90</sup>  
 Lend brilliant pendants to BHAVANI's ear.

To him whose youth in *Sára* thickets strayed,  
 Reared by the nymphs, thy adoration paid, 304  
 Resume thy road, and to the world proclaim  
 The glorious tale of RANTIDÉVA's<sup>91</sup> fame,

Sprung from the blood of countless oxen shed,<sup>92</sup>  
 And a fair river through the regions spread.<sup>93</sup> 308

Each lute-armed spirit from thy path retires,  
 Lest drops ungenial damp the tuneful wires ;<sup>94</sup>  
 Celestial couples bending from the skies,  
 Turn on thy distant course their downward eyes, 312  
 And watch thee lessening in thy long descent,  
 To rob the river's scanty stores intent ;  
 As clothed in sacred darkness not thine own,<sup>95</sup>  
 Thine is the azure of the costly stone ; 316  
 A central sapphire, in the loosened girth,<sup>96</sup>  
 Of scattering pearls, that strung the blooming earth.

The streamlet traversed, to the eager sight  
 Of *Dásapura's*<sup>97</sup> fair impart delight ; 320  
 Welcomed with looks that sparkling eyes bestow,  
 Whose arching brows like graceful creepers glow,  
 Whose upturned lashes, to thy lofty way,  
 The pearly ball and pupil dark display ; 324

Such contrast as the lovely *Cunda* shews<sup>98</sup>  
 When the black bee sits pleased amidst her snows.

Hence to the land of BRAHMA's favoured sons,<sup>99</sup>  
 O'er *Curu's* fatal field<sup>100</sup> thy journey runs ;                    328  
 With deepest glooms hang o'er the deadly plain,  
 Dewed with the blood of mighty warriors slain ;  
 There ARJUN's<sup>101</sup> wrath opposing armies felt,  
 And countless arrows strong *Gándīva*<sup>102</sup> dealt,                    332  
 Thick as thy drops that, in the pelting shower,<sup>103</sup>  
 Incessant hurtle round the shrinking flower.

O'er *Saraswati's* waters<sup>104</sup> wing your course,  
 And inward prove their purifying force ;                    336  
 Most holy, since oppressed with heaviest grief,  
 The ploughshare's mighty Lord here sought relief,<sup>105</sup>  
 From kindred strife, and REVATI withdrew,<sup>106</sup>  
 And to these banks and holy musing flew.                    340

Thy journey next o'er *Canac'hala*<sup>107</sup> bends,  
 Where JĀHNU's daughter<sup>108</sup> from the hills descends,  
 Whose lengthening stream, to SĀGAR's virtue given,<sup>109</sup>  
 Conducts his numerous progeny to heaven;                    344  
 She who with smiling waves disportive strayed<sup>110</sup>  
 Through SAMBHU's locks, and with his tresses played;  
 Unheeding, as she flowed delighted down,  
 The gathering storm of GOURI's jealous frown.                    348

Should her clear current tempt thy thirsty lip,  
 And thou inclining bend the stream to sip,  
 Thy form, like INDRA's Elephant displayed,<sup>111</sup>  
 Shall clothe the crystal waves with deepest shade,                    352  
 With sacred glooms the darkening waves shall glide,  
 As where the *Jumna* mixes with the tide.<sup>112</sup>  
 As SIVA's *Bull*<sup>113</sup> upon his sacred neck,  
 Amidst his ermine, owns some sable speck,                    356  
 So shall thy shade upon the mountain show,  
 Whose sides are silvered with eternal snow;

Where GUNGA leads her purifying waves,  
And the Musk Deer<sup>114</sup> spring frequent from the caves. 360

From writhing boughs should forest flames arise,<sup>115</sup>  
Whose breath the air, and brand the Yac supplies,  
Instant afford the aid 'tis thine to lend,  
And with a thousand friendly streams descend; 364  
For still on earth prosperity proceeds  
From acts of love, and charitable deeds.

Shame is the fruit of actions indiscreet,  
And vain presumption ends but in defeat; 368  
So shall the *Sárabhas*,<sup>116</sup> who thee oppose,  
Themselves to pain and infamy expose;  
When round their heads, amidst the lowering sky,  
White as a brilliant smile,<sup>117</sup> thy hail-stones fly. 372

Next to the mountain with the foot imprest<sup>118</sup>  
Of him who wears the crescent for his crest,

Devoutly pass, and with religious glow,  
Around the spot in pious circles go :<sup>119</sup> 376

For there have Saints the sacred altar raised,  
And there eternal offerings have blazed ;  
And blest the faithful worshippers, for they  
The stain of sin with life shall cast away : 380  
And after death a glad admittance gain  
To SIVA's glorious and immortal train.

Here wake the chorus : bid the thunder's sound,  
Deep and reiterated, roll around, 384  
Loud as a hundred drums ; while softer strains,  
The swelling gale breathes sweetly through the canes ;<sup>120</sup>  
And from the lovely songsters of the skies,<sup>121</sup>  
Hymns to the victor of TRIPURA rise.<sup>122</sup> 388

Thence to the snow-clad hills thy course direct,  
And *Crouncha's* celebrated pass select ;<sup>123</sup>  
That pass the swans in annual flight explore,  
And erst a hero's mighty arrows tore.<sup>124</sup> 392

Winding thy way due north, through the defile,  
 Thy form compressed, with borrowed grace shall smile :  
 The sable foot that BALI marked with dread,<sup>125</sup>  
 A God triumphant o'er creation spread. 396

Ascended thence a transient period rest,  
 Renowned *Cailāsa's* venerated guest ;<sup>126</sup>  
 That mount, whose sides with brightest lustre shine,  
 A polished mirror, worthy charms divine ; 400  
 Whose base a RĀVAN from its centre wrung,  
 Shaken not sundered, stable though unstrung :<sup>127</sup>  
 Whose lofty peaks to distant realms in sight<sup>128</sup>  
 Present a SIVA's smile, a lotus white : 404  
 And lo ! those peaks than ivory more clear,  
 When yet unstained the parted tusks appear,  
 Beam with new lustre, as around their head  
 Thy glossy glooms metallic darkness spread ;<sup>129</sup> 408  
 As shews a HALABHRĪTA's sable vest,<sup>130</sup>  
 More fair the pallid beauty of his breast.



Haply across thy long and mountain way,  
 In sport may GOURI with her SÍVA stray,<sup>131</sup> 412  
 Her serpent bracelet from her wrist displaced,  
 And in her arms the mighty God embraced.  
 Should thus it fortune, be it thine to lend  
 A path their holy footsteps may ascend ; 416  
 Close in thy hollow form thy stores comprest,  
 While by the touch of feet celestial blest.

Next let each maid of heaven, each blooming girl,  
 Thy graceful form in sportive mischief whirl,<sup>132</sup> 420  
 While lightning gems around each wrist that wind,<sup>133</sup>  
 Release the treasures in thy breast confined :  
 Nor fear their aim thy progress to delay,  
 A grateful succour in the sultry day ; 424  
 For soon thy thunders shall disperse a train,  
 Of heart as timid as of purpose vain.<sup>134</sup>

Where bright the mountain's crystal glories break,  
 Explore the golden lotus-covered lake : 428

Imbibe the dews of *Mánasa*,<sup>135</sup> and spread  
A friendly veil round *Arivata's* head ;<sup>136</sup>  
Or life dispensing, with the *Zephyrs* go  
Where heavenly trees with fainting blossoms blow.<sup>137</sup> 432

Now on the mountain's side like some dear friend,  
Behold the city of the Gods impend ;<sup>138</sup>  
Thy goal behold, where *Ganga's* winding rill  
Skirts like a costly train the sacred hill ; 436  
Where brilliant pearls descend in lucid showers,  
And clouds like tresses clothe her lofty towers.

There every palace with thy glory vies,  
Whose soaring summits kiss the lofty skies ;<sup>139</sup> 440  
Whose beauteous inmates bright as lightning glare,  
And tabors mock the thunders of the air ;  
The rainbow flickering gleams along the walls,  
And glittering rain in sparkling diamonds falls. 444  
There lovely triflers wanton through the day,  
Dress all their care, and all their labour play ;

One while the fluttering lotus fans the fair,  
 Or *Cunda* top-knots crown the jetty hair ; 448  
 Now o'er the cheek the Lod'h's pale pollen shines,  
 Now 'midst their curls the Amaranth entwines ;  
 These graces varying with the varying year,  
*Sirisha* blossoms deck the tender ear ; 452  
 Or new *Cadambas*, with thy coming born,  
 The parted locks and polished front adorn.

Thus graced, they woo the *Yacshas* to their arms,  
 And gems, and wine, and music, aid their charms ; 456  
 The strains divine with art celestial thrill,  
 And wines from grapes of heavenly growth distil ;<sup>140</sup>  
 The gems bestrew each terrace of delight,  
 Like stars that glitter through the shades of night.<sup>141</sup> 460

There, when the Sun restores the rising day,  
 What deeds of love his tell-tale beams display ;  
 The withered garlands on the pathway found,  
 The faded lotus prostrate on the ground, 464

The pearls that bursting zones have taught to roam,  
 Speak of fond maids and wanderers from home.<sup>142</sup>

High on its costly stem, with diamonds bright,  
 The splendid lamp glows vivid through the night ;<sup>143</sup> 468  
 Or the soft glories of the lunar beam,<sup>144</sup>  
 In gems condensed, diffuse their grateful gleam.  
 What though, while SIVA with the God of Gold  
 Delights a friendly intercourse to hold ; 472  
 The *Lord of Love*, remembering former woe,<sup>145</sup>  
 Wields not in *Alaca* his bee-strung bow :  
 Yet still he triumphs, for each maid supplies  
 The fatal bow with love-inspiring eyes, 476  
 And wanton glances emulate the dart<sup>146</sup>  
 That speeds unerring to the beating heart.

The gale that blows eternally, their guide,  
 High over *Alaca* the clouds divide, 480  
 Scattered they lie, as if dispersed by fear,  
 And conscious crime spoke retribution near :

Some just aword, for showers that lately soiled  
The painted floor,<sup>147</sup> or gilded roof despoiled. 484

Northward from where CUVĒRA holds his state,  
Where INDRA's bow surmounts the arching gate ;  
Where on rich boughs the clustering flower depends,  
And low to earth the tall *Mandāra* bends :<sup>148</sup> 488

Pride of the grove, whose wants my fair supplies,  
And nurtures like a child,<sup>149</sup> my dwelling lies.  
There is the fountain emerald steps denote,  
Where golden buds on stalks of coral float, 492

And for whose limpid waves the Swans forsake,  
Pleased at thy sight, the mount encircled lake.  
Soft from the pool ascends a shelving ground,  
Where shades devoted to delight abound ; 496

Where the cerulean summit towers above  
The golden circle of a plantain grove :<sup>150</sup>  
Lamented haunts ! whom now in thee I view,  
As glittering lightnings girt thy base of blue ! 500

See where the clustering *Mád'havi*<sup>151</sup> entwines,  
 And bright *Curavaca*<sup>152</sup> the wreath confines;  
 Profuse, *Asoca*<sup>153</sup> sheds its radiant flower,  
 And budding *Césara*<sup>154</sup> adorns the bower : 504  
 These are my rivals ;<sup>155</sup> for the one would greet,  
 As I would willingly, my charmer's feet,  
 And with my fondness, would the other sip  
 The grateful nectar of her honey'd lip. 508

A golden column on a chrystal base,  
 Begirt with jewels, rises o'er the place ;  
 Here, when the evening twilight shades the skies,  
 The blue necked Peacock to the summit flies,<sup>156</sup> 512  
 And moves in graceful circles, to the tone  
 My fair awakens from her tinkling zone.<sup>157</sup>

These be thy guides ; and faithfully preserve  
 The marks I give thee ; or e'en more, observe 516  
 Where painted emblems holy wealth design,  
*CUVERA*'s treasures ;<sup>158</sup> that abode is mine.

Haply its honours are not now to boast,  
 Dimmed by my fate, and in my exile lost ; 520  
 For when the Sun withdraws his cheering rays,  
 Faint are the charms the *Camala* displays.<sup>159</sup>

To those loved scenes repaired, that awful size,  
 Like a young Elephant, in haste disguise ; 524  
 Lest terror seize my fair one, as thy form  
 Hangs o'er the hillock and portends the storm.  
 Thence to the inner mansion bend thy sight,  
 Diffusing round a mild and quivering light ; 528  
 As when through evening shades soft flashes play,  
 Where the bright fire-fly wings his glittering way.<sup>160</sup>

There in the fane a beauteous creature stands,  
 The first best work of the Creator's hands ;<sup>161</sup> 532  
 Whose slender limbs inadequately bear  
 A full orb'd bosom, and a weight of care ;  
 Whose teeth like pearls, whose lips like *Bimbas* show,<sup>162</sup>  
 And fawn-like eyes still tremble as they glow. 536

Lone as the widowed *Chacraváci* mourns,<sup>163</sup>  
 Her faithful memory to her husband turns,  
 And sad, and silent, shalt thou find my wife,  
 Half of my soul, and partner of my life;<sup>164</sup> 540  
 Nipped by chill sorrow as the flowers enfold<sup>165</sup>  
 Their shrinking petals from the withering cold.

I view her now! long weeping swells her eyes,<sup>166</sup>  
 And those dear lips are dried by parching sighs; 544  
 Sad on her hand her pallid cheek declines,  
 And half unseen through veiling tresses shines;  
 As when a darkling night the moon enshrouds,  
 A few faint rays break straggling through the clouds. 548

Now at thy sight I mark fresh sorrows flow,  
 And sacred sacrifice augments her woe;<sup>167</sup>  
 I mark her now, with fancy's aid, retrace  
 This wasted figure and this haggard face; 552  
 Now from her favourite bird she seeks relief,  
 And tells the tuneful *Sáricá*<sup>168</sup> her grief,



Mourns o'er the feathered prisoner's kindred fate,  
And fondly questions of its absent mate. 556

In vain the lute for harmony is strung,<sup>169</sup>  
And round the robe-neglected shoulder slung;<sup>170</sup>  
And faltering accents strive to catch, in vain,  
Our race's old commemorative strain:<sup>171</sup> 560

The falling tear that from reflexion springs,  
Corrodes incessantly the silvery strings;  
Recurring woe still pressing on the heart,  
The skilful hand forgets its grateful art, 564  
And idly wandering strikes no measured tone,  
But wakes a sad wild warbling of its own.

At times such solace animates her mind,  
As widowed wives in cheerless absence find;<sup>172</sup> 568  
She counts the flowers now faded on the floor,  
That graced with monthly piety the door,<sup>173</sup>  
Thence reckons up the period since from home,  
And far from her, was I compelled to roam; 572

And deeming fond my term of exile run,  
Conceives my homeward journey is begun.

Lightened by tasks like these the day proceeds,  
But much I dread a bitterer night succeeds :<sup>174</sup> 576  
When thou shalt view her on the earth's cold breast,  
Or lonely couch of separation rest,  
Disturbed by tears those pallid cheeks that burn,  
And visions of her dearer half's return. 580  
Now seeking sleep, a husband to restore,  
And waking now, his absence to deplore ;<sup>175</sup>  
Deprived of slumber by returning woes,  
Or mocked by idle phantoms of repose ; 584  
Till her slight form, consumed by ceaseless pain,  
Shews like the moon, fast hastening to its wane.

Crisp from the purifying wave, her hair,  
Conceals the charms, no more her pleasing care ; 588  
And with neglected nails her fingers chase,  
Fatigued, the tresses wandering o'er her face,

Firm winds the fillet, as it first was wove,<sup>176</sup>  
 When fate relentless forced me from my love ; 592  
 And never flowery wreathes, nor costly pearls,  
 Must hope to decorate the fettered curls ;  
 Loosed by no hand, until the law divine  
 Accomplished, that delighted hand is mine. 596

Dull as the flower when clouds through ether sweep,  
 Not wholly waking, nor resigned to sleep,  
 Her heavy eyelids languidly unclose  
 To where the moon its silvery radiance throws 600  
 Mild through the chamber ; once a welcome light,  
 Avoided now, and hateful to her sight.  
 Those charms that glittering ornaments oppress,  
 Those restless slumbers that proclaim distress, 604  
 That slender figure worn by grief severe,  
 Shall surely gain thy sympathizing tear ;  
 For the soft breast is swift to overflow,<sup>177</sup>  
 In moist compassion, at the claims of woe. 608

The same fond wife as when compelled to part,  
Her love was mine, I still possess her heart :  
Her well known faith this confidence affords,  
Nor vain conceit suggests unmeaning words ; 612  
No boaster I ! and time shall quickly teach,  
With observation joined, how just my speech.

O'er her left limbs shall glad pulsations play,<sup>178</sup>  
And signs auspicious indicate thy way ; 616  
And like the lotus trembling on the tide,  
While its deep roots the sportive fish divide,  
So tremulous throbs the eye's enchanting ball,  
Loose o'er whose lids neglected tresses fall. 620

Soothed by expected bliss should gentle sleep  
O'er her soft limbs and frame exhausted creep,  
Delay thy tidings, and suspend thy flight,  
And watch in silent patience through the night ; 624  
Withhold thy thunders, lest the awful sound  
Her slumber banish, and her dreams confound,

Where her fond arms, like winding shrubs she flings<sup>179</sup>  
 Around my neck, and to my bosom clings. 628

Behold her rising with the early morn,  
 Fair as the flower that opening buds adorn;<sup>180</sup>  
 And strive to animate her drooping mind  
 With cooling rain-drops and refreshing wind : 632  
 Restrain thy lightnings, as her timid gaze  
 Shrinks from the bright intolerable blaze ;  
 And murmuring softly, gentle sounds prepare,  
 With words like these to raise her from despair. 636

‘ Oh wife adored ! whose lord still lives for thee,  
 ‘ Behold his friend and messenger in me ;  
 ‘ Who now approach thy beauteous presence fraught  
 ‘ With many a tender and consoling thought ; 640  
 ‘ Such tasks are mine :<sup>181</sup> where absent lovers stray,  
 ‘ I speed the wanderer lightly on his way ;  
 ‘ And with my thunders teach his lagging mind,  
 ‘ New hopes the braid of absence to unbind.<sup>182</sup> 644

As beauteous MAIT'HILÍ,<sup>183</sup> with glad surprize,  
 Bent on the Son of-Air her opening eyes ;  
 So my fair partner's pleased uplifted gaze,  
 Thy friendly presence with delight surveys ; 648  
 She smiles, she speaks, her misery foregoes,  
 And deep attention on thy words bestows :  
 For such dear tidings happiness impart,  
 Scarce less than mutual meeting to the heart.<sup>184</sup> 652

Being, of years protracted, aid thy friend,  
 And with my words thine own suggestions blend ;  
 Say thus ; ' Thy lord o'er RÁMA's mountain strays,  
 ' Nor cares but those of absence blight his days ; 656  
 ' His only wish by me, his friend, to know  
 ' If he is blest with health, that thou art so ;  
 ' For still this fear especially must wait  
 ' On every creature of our passing state.<sup>185</sup> 660  
 ' What though to distance driven by wrath divine,  
 ' Imagination joins his form with thine ;

‘ Such as I view is his emaciate frame,  
 ‘ Such his regrets, his scorching pangs the same ;      664  
 ‘ To every sigh of thine his sigh replies,  
 ‘ And tears responsive trickle from his eyes.

‘ By thee unheard, by those bright eyes unseen,  
 ‘ Since fate resists and regions intervene,      668  
 ‘ To me the message of his love consigned,  
 ‘ Pourtrays the sufferings of his constant mind.  
 ‘ Oh, were he present, fondly would he seek,  
 ‘ In secret whisper, that inviting cheek ;      672  
 ‘ Woo thee in close approach his words to hear,  
 ‘ And breathe these tender accents in thine ear.’

“ Goddess beloved ! how vainly I explore  
 “ The world to trace the semblance I adore ;      676  
 “ Thy graceful form the flexile tendril shews,  
 “ And like thy locks the peacock’s plumage glows ;  
 “ Mild as thy cheeks, the moon’s new beams appear,<sup>186</sup>  
 “ And those soft eyes adorn the timid deer ;      680

“ In rippling brooks thy curling brows I see,

“ But only view combined these charms in thee.<sup>187</sup>

“ E'en in these wilds, our unrelenting fate

“ Proscribes the union, love and art create ; 684

“ When with the colours that the rock supplies,<sup>188</sup>

“ O'er the rude stone thy pictured beauties rise,

“ Fain would I think once more we fondly meet,

“ And seek to fall in homage at thy feet. 688

“ In vain ; for envious tears my purpose blight,

“ And veil the lovely image from my sight.

“ Why should the God who wields the five-fold dart,<sup>189</sup>

“ Direct his shafts at this afflicted heart ; 692

“ Nor spare to agonize an aching breast,

“ By sultry suns and banishment oppress'd :

“ Oh ! that these heavy hours would swiftly fly,

“ And lead a happier fate and milder sky. 696

“ Believe me, Dearest, that my doom severe,

“ Obtains from heavenly eyes the frequent tear,



- “ And where the spirits of these groves attend,<sup>190</sup>  
 “ The pitying drops in pearly showers descend ;      700  
 “ As oft in sleep they mark my outstretched arms,  
 “ That clasp in blissful dreams thy fancied charms,<sup>191</sup>  
 “ Play through the air, and fold in fond embrace,  
 “ Impassive matter and ethereal space.<sup>192</sup>      704
- “ Soft and delightful to my senses blows  
 “ The breeze that southward wafts *Himála's* snows,  
 “ And rich impregnated with gums divine,  
 “ Exuding fragrant from the shattered pine,      708  
 “ Diffuses sweets to all, but most to me ;  
 “ Has it not touched, does it not breathe of thee ?<sup>193</sup>
- “ What are my tasks : to speed the lagging night,  
 “ And urge impatiently the rising light ;      712  
 “ The light returned, I sicken at the ray,  
 “ And shun as eagerly the shining day :  
 “ Vain are my labours in this lonely state,  
 “ But fate proscribes, and we must bow to fate.      716

" Let then my firmness save thee from despair,<sup>194</sup>  
 " Who trust myself, nor sink beneath my care ;  
 " Trust to futurity, for still we view,  
 " The always wretched, always blest, are few :<sup>195</sup> 720  
 " Life, like a wheel's revolving orb, turns round,  
 " Now whirled in air, now dragged along the ground.

" When from his serpent couch that swims the deep,  
 " *Sárangí* rises from celestial sleep ;<sup>196</sup> 724  
 " When four more months unmarked have run their course,  
 " To us all gloom, the curse has lost its force :  
 " The grief from separation born expires,  
 " And Autumn's nights reward our chaste desires. 728

" Once more I view thee as mine eyes unclose,  
 " Laid by my side, and lulled by soft repose ;  
 " And now I mark thee startle from thy sleep,  
 " Loose thy enfolding arms, and wake to weep : 732  
 " My anxious love long vainly seeks reply,  
 " Till, as the smile relumes that lucid eye,

“ Thy arch avowal owns, that jealous fear  
 “ Affrighted slumber, and aroused the tear. 736

“ While thus, oh Goddess with the dark black eyes !  
 “ My fond assurance confidence supplies,  
 “ Let not the tales that idle tattlers bear,  
 “ Subvert thy faith, nor teach thee to despair :<sup>197</sup> 740

“ True love no time nor distance can destroy,  
 “ And independent of all present joy,  
 “ It grows in absence, as renewed delight,  
 “ Some dear memorials, some loved lines excite.” 744

Such, vast Dispenser of the dews of heaven !  
 Such is my suit, and such thy promise given ;  
 Fearless upon thy friendship I rely,  
 Nor ask that promise, nor expect reply :<sup>198</sup> 748  
 To thee the thirsty *Chátacas* complain ;  
 Thy only answer is the falling rain ;  
 And still such answer from the Good proceeds,  
 Who grant our wishes, not in words, but deeds. 752

Thy task performed, consoled the mourner's mind,  
Haste thy return these solitudes to find ;  
Soar from the mountain, whose exalted brow  
The horns of SIVA's bull majestic plough, 756  
And hither speeding, to my sorrowing heart,  
Shrunk like the bud at dawn, relief impart ;<sup>199</sup>  
With welcome news my woes tumultuous still,  
And all my wishes tenderly fulfil. 760  
Then to whatever scenes invite thy way,  
Waft thy rich stores, and grateful glooms convey ;  
And ne'er may destiny like mine divide  
Thy brilliant spouse, the lightning, from thy side. 764

This said he ceased : the messenger of air  
Conveyed to *Alaca* his wild despair ;  
The God of Wealth, relenting, learnt his state,  
And swift curtailed the limit of his fate ; 768  
Removed the curse, restored him to his wife,  
And blest with ceaseless joy their everlasting life.





## ANNOTATIONS.

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Note 1, page 23, verse 1.

*Where Rdmagiri's shadowy woods extend.*

*Rdmagiri* is a compound term, signifying *the mountain of RA'MA*, and may be applied to any of those hills, in which the hero resided during his exile or peregrinations. His first and most celebrated residence was the mountain *Chitrachuta* in *Bundelcund*, now known by the name of *Comptah*, and still a place of sanctity and pilgrimage. We find that tradition has assigned to another mountain, a part of the *Kimoor* range, the honour of affording him, and his companions, *SÍTA* and *LACHSMANA*, a temporary asylum upon his progress to the south, and it is consequently held in veneration by the neighbouring villagers : see Capt. BLUNT's journey from *Chunarghur* to *Yertnagoodum*, *Asiatic Researches*, vol. vii, p. 60. An account of a journey from *Mirzapore* to *Nagpore*, however, in the *Asiatic Annual Register* for 1806, has determined the situation of the scene of the present poem to be in the vicinity of the latter city : the modern name of the mountain is there stated to be *Ramtéc* ; it is marked in the maps *Ramtege*, but I understand the proper word is *Ramtinci*, which in the *Mahratta* language has probably

the same import as *Rdmagiri*, the hill of RA'MA. It is situated but a short distance to the north of *Nagpore*, and is covered with buildings consecrated to RA'MA and his associates, which receive the periodical visits of numerous and devout pilgrims.

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Note 2, page 23, verse 2.

*And those pure streams where SÍTA bathed, descend.*

In his exile, RA'MA was accompanied by his younger brother, LACHSMANA, and his faithful consort SÍTA, or as she is called in the original, the daughter of JANACA, until the latter was carried off by the demon or giant RA'VANA: see the *Rámdyana*. The performance of her ablutions in the springs of the mountain, is here stated to have rendered their water the object of religious veneration.

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Note 3, page 23, verse 3.

*Spoiled of his glories, severed from his wife.*

In the original, " His greatness was gone to its setting," a figure with which *English* poetry is perfectly familiar; thus *Wolsey* in Henry the Eighth.

" . . . . . Nay then farewell!

" I've touched the highest point of all my greatness,

" And from that full meridian of my glory,

" I haste now to my setting."

Note 4, page 23, verse 4.

*A banished Yacsha passed his lonely life.*

A *Yacsha* is a demigod, of which there exists a *Gana* or class: they have few peculiar attributes, and are regarded only as the companions or attendants of CUVÉRA, the god of wealth. The word is derived from *yacsha* to worship, either because they minister to CUVÉRA, are revered themselves by men, or are beloved by the APSARAS, the courtezans of INDRA's heaven: they have, however, their own female companions or wives, as appears by the poem. One writer cited and censured by a commentator on the *Amera Césa*, derives the name from *jacsha*, to eat, because he says they devour children. Occasionally, indeed, the *Yacshas* appear as imps of evil, but in general their character is perfectly inoffensive.

Note 5, page 23, verse 5.

*Doomed by CUVÉRA's anger.....*

CUVÉRA, in *Hindu* mythology, performs the functions of the Grecian PLUTUS: he is the lord of wealth, and master of nine inestimable treasures; his capital is situated on mount *Caildsa*, and inhabited by *Yacshas*, *Cinnaras*, and other inferior deities. He has a variety of appellations alluding to these circumstances, but is most commonly designated by the one here employed: the term is expressive of his deformity, being derived from *cu* vile, and *véra* body, and he is described as having three legs, and but eight teeth. No images of him occur, nor is any



particular worship paid to him ; and in these respects there is a considerable analogy between him and his Grecian parallel. **PLUTUS** is described as blind, malignant, and cowardly, and seems to have received but very slender homage from *Greek* or *Roman* devotion. The term *anger*, here used, is more literally, *curse*. Imprecation is the great weapon of a *Brahman*, saint and deity, and in either case is deadly and inexpiable. The gods themselves are subject to its force, whether denounced by other deities, or by holy men : thus **INDRA** was cursed by the Sage **GAUTAMA** ; and the circumstance of **BRAHMA** not receiving any peculiar worship from the *Hindus*, is still attributed to the operation of an anathema pronounced upon him by **SÍVA**.

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Note 6, page 23, verse 10.

*Had slipped the golden bracelet from his arm.*

This is a favourite idea with *Hindu* poets, and repeatedly occurs. Thus in Sir **WM. JONES**'s version of the elegant drama of *Sacontala*, **DUSHMANTA** says :—" This golden bracelet, " sullied by the flame which preys on me, and which no dew " mitigates, but the tears gushing nightly from my eyes, has " fallen again and again on my wrist, and has been replaced on " my emaciated arm."

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Note 7, page 23, verse 11.

*When with Ashd'r'ha's glooms the air was hung.*

The month *Ashd'd'ha* or *Ashd'r'ha*, comprehends the latté

part of June and the commencement of July, and is the period about which the south-west monsoon, or rainy season, usually sets in.

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Note 8, page 24, verse 13.

*In form some elephant, whose sportive rage.*

Thus in the *Purána Sarvaswa* clouds are described as "Shaped like buffaloes, boars, and wild elephants." In CHAPMAN'S *Bussy d'Ambois* they are said to assume,

" . . . . In our faulty apprehensions,

" The forms of dragons, lions, elephants."

And SHAKESPEARE, although he omits the elephant, gives them, with his usual overflow of imagery, a great variety of shapes.

" Sometime, we see a cloud that's dragonish ;

" A vapour, sometime, like a bear, or lion,

" A towered citadel, a pendant rock,

" A forked mountain, or blue promontory

" With trees upon 't, that nod unto the world,

" And mock our eyes with air."

ANTHONY and CLEOPATRA.

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Note 9, page 24, verse 20.

*Sprang from such gathering shades to happier sight.*

The commencement of the rainy season being peculiarly delightful in *Hindoostan*, from the contrast it affords to the sultry weather immediately preceding, and also rendering the

roads pleasant and practicable, is usually selected for travelling. Hence frequent allusions occur in the poets to the expected return of such persons as are, at this time, absent from their family and home.

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Note 10, page 25, verse 32.

*Explores not idlest sources for relief.*

The expression of this passage is somewhat different from its construction in the original, the simplicity of which perhaps unfits it for *English* verse: the sentiment has been translated rather than the words, which are to this effect: "A Cloud is  
 " but an assemblage of smoke, fire, wind and water, how  
 " therefore should tidings be obtained from it by those who  
 " have life, and sensible organs? The *Guhyaca* from his excessive affliction not remembering this, addressed his suit to it;  
 " and verily, those pained with desire, are unable to discriminate animated from inanimate beings." The author has here, with great ingenuity, apologized for the whole plan of his poem, and attributed the apparent absurdity of talking rationally to a Cloud, to the state of the *Yacsha's* mind. The term *Guhyaca*, which occurs in the original, is an appellative of the same celestial being who is understood by the word *Yacsha*, explained above. It is severally derived by etymologists from *guha* to conceal, *guhya* a disagreeable sound, or *guhya* a privy, because these beings are in charge of the treasurers of *CUVÉRA*, emit unpleasant sounds, or are attached to sensual objects. A recent and

superficial writer has derived it from *guhya* the podex, founded upon a legend cited in an Essay upon Mount *Caucasus*, by Mr. WILFORD, Asiatic Researches, vol. vi, which has no relation to the followers of CUVÉRA; and has asserted, that the dark souls of men addicted in this world to selfish gratification, transmigrate into these demigods: a statement founded upon I know not what authority. On the contrary, indeed, they are amongst the highest forms which the second quality, or that of passion, attains. *Menu*, 12. 47. See Sir WM. JONES's translation.

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Note 11, page 25, verse 35.

*Due homage offered and oblations made.*

The oblation of the blossoms of the *Cutaja*, (*Nerium antidy-sentericum*) is called *Argha* in the original, a religious rite which seems to be analogous to the libation of the earlier periods of the Grecian ritual. *Argha*, in the *Amera Cóshta*, is described as a species of worship, and is perhaps more properly the act of offering a libation to a venerable person, or to a deity, although it also implies the oblation itself, otherwise denominated *Arghya*. This oblation, of which water forms the basis, is presented in a cup, a shell, or any metallic oblong and boat-shaped vessel. The vessel, in the spoken dialects, is called by a similar name *Argha*; indeed Mr. WILFORD states, Asiatic Researches, vol. lii, p. 364, and vol. viii, p. 274, that *Argha* in Sanscrit means a boat, whence he deduces the ship *Argo*, &c. and whence with Mr. BAYANT'S

assistance we may deduce the *Ark of Scripture* : the *Sanscrit* word, however, has not been found in any of the vocabularies of the language with the import Mr. WILFORD has assigned to it.

The oblation called *Argha* or *Arghya*, generally considered, comprises eight articles, thus enumerated : “ The eight-fold “ *Arghya* is formed of water, milk, the points of *Cusa* grass, “ curds, clarified butter, rice, barley, and white mustard.” In the *Achdra Dersa* of *Sridatta*, in a passage quoted from the *Dévi Purána*, they are stated somewhat differently, thus : “ The general *Argha*, proper for any of the gods, consists of “ saffron, the *Bél*, unbroken grain, flowers, curds, *Dúrva* “ grass, *Cusa* grass, and *Sesamum*.” Water is not mentioned here, being considered as the vehicle of the whole. The same author adds, that should any of these not be procurable they may be supplied by the imagination. Besides the *Argha* common to all the Gods, there are peculiar ones for separate deities : thus we find a few new blown buds are sufficient for a *Cloud* ; and in the *Sarvaswa Purána* the *Argha* for the *Sun* is thus enumerated : “ Having presented an *Arghya* to the *Sun*, of water mixed “ with sandal and flowers” : and an oblation to the same planet, as given by Mr. COLEBROOKE, *Asiatic Researches*, vol. v: p. 357, is said to consist of *Tila* flowers, barley, water and red sanders. Water alone is also sufficient to constitute the *Argha*. In the articles which form the *Argha* of the *Hindus*, as well as in the mode of presentation, that of pouring it out or libating, we trace its analogy with the ancient libation. Of course,

wine could never enter into *Hindu* offerings of this kind ; but we find that the *Greeks* had their *sober sacrifices*, from which wine was excluded : these were of four kinds ; libations of water, of honey, of milk, and of oil ; which liquors were sometimes mixed with one another. According to PORPHYRY, most of the libations in the primitive times were *sober*. See POTTER'S *Antiquities of Greece*. We have here then *three* of the *four* fluid substances of an *Argha*, as first enumerated above, if we may compare the clarified butter with the oil : honey would of course be omitted on the same account as wine, being a prohibited article in *Hindu* law. With respect to the solid parts of the offering, a reference to the same authority will shew, that they consisted of green herbs, grains, fruits, flowers, and frankincense, analogous to the grasses, rice, barley, flowers, sandal, &c. of the *Sanscrit* formulæ.

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Note 12, page 25, verse 37.

*Hail ! friend of INDRA, counsellor divine.*

INDRA is the sovereign deity of *Swerga*, or the *Hindu Olympus* ; the *Cloud* is here considered as his friend or counsellor, in allusion to his functions as regent of the atmosphere, where he appears in the character of the JUPITER Tonans. The appellative *maghavat*, used in the original, is considered by etymologists as irregularly derived from the passive form of *mah* to adore, to worship.

Note 13, page 25, verse 38.

*Illustrious offspring of a glorious line.*

According to the original, " Descended from the celebrated " line of the *Pushcardārtacas*," translated in a prose version of this passage, " Diluvian Clouds ;" see COLEBROOKE on *Sanscrit* and *Pracrit* Prosody, Asiatic Researches, vol. x. Clouds, agreeably to the *Brahmdnda Purānu*, are divided into three classes, according to their origin from fire, the breath of BRAHMA', or the wings of the mountains which were cut off by INDRA (*paksha*). These latter are also called *Pushcardārtaca*, being especially the receptacles of water : thus in the *Purāna Sarvaswa*, " The name " *Pushcardā* is applied to those Clouds which are swollen with " abundant water, and which are, on that account, termed *Pushcardārtaca* (or receptacles of that fluid)."

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Note 14, page 25, verse 39.

*Wearer of shapes at will, thy worth I know.*

Or *Camarupa*, from *cāma* desire, and *rupa* form, shape. Thus *Socrates*, in the Clouds.

" ..... Why then,

" Clouds can assume what shapes they will, believe me."

CUMBERLAND'S *Translation*.

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Note 15, page 25, verse 41.

*For better far solicitation fail.*

This is a sentiment of rather an original strain, and indicates

considerable elevation of mind. Something of the same kind occurs in *Massinger's* play of the *Bondman*, where PISANDER says,

“ I'd rather fall under so just a judge,  
 “ Than be acquitted by a judge corrupt  
 “ And partial in his censure.”

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Note 16, page 25, verse 46.

*Who mourn the vengeance of the God of Gold.*

CUVÉRA, see Note 5, page 69.

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Note 17, page 26, verse 50.

*And SÍVA's crescent groves surrounding gilds.*

The crest of SÍVA is the new moon, which is sometimes described as forming a third eye in his forehead. The *Himdlá* mountains, amongst which we shall hereafter find *Caildsa* to be situated, are SÍVA's favourite haunts ; he also resides occasionally on that mountain, and is represented as the particular friend and frequent guest of CUVÉRA.

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Note 18, page 26, verse 52.

.....in *Alaca*.

*Alaca* is the capital of CUVÉRA, and the residence of his dependent deities.



Note 19, page 26, verse 52.

*To her who mourns in Alaca my fate.*

I have here taken a liberty with the order of the original, and brought the description of the *Yacsha's* wife a little in advance, in order to preserve the description which follows of the Cloud's progress more connected. The *Hindu* poets are not very solicitous in general about arrangement, but it is possible that, in this case, I may not have improved upon that of *Ca'lida'sa*. The 10th stanza of the *Sanscrit* corresponds with these lines.

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Note 20, page 26, verse 56.

*And count the moments of the lingering year.*

“ Or count the time like those who faithful love.”—*OVID*.

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Note 21, page 26, verse 58.

*While hope its aid invigorating gives.*

Thus in the *Tristia* of *OVID*, 3. 3. 16.

“ And hope in you shall be our cause of strength.”

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Note 22, page 26, verses 59-60.

*For female hearts, though fragile as the flower,*

*Are firm when closed by hope's investing power.*

The thought is not explained much more fully in the original than in the translation, but the allusion is sufficiently obvious: the poet, treating the heart as a flower, assigns to hope the

function of shutting up its petals ; an office thus given by Dr. DARWIN to some of his "*Pellucid forms*."

" Guard the coy blossom from the pelting shower,  
 " From each chill leaf the silvery drops repel,  
 " And close the timorous floret's golden bell ;  
 " So should young Sympathy, &c."

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Note 23, page 26, verse 62.

*Shall widowed wives thy march advancing hail.*

This refers to the circumstances mentioned above, Note 9, page 71.

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Note 24, page 26, verse 63.

*And all whom no tyrannic laws control.*

Or in the original, " Every one who is not dependant, as I am, upon the will of another."

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Note 25, page 26, verse 65.

*The gentle breeze shall fan thy stately way.*

Nothing can be more beautifully harmonious than the original language of this stanza. The exact adaptation of sound to sense is a school-boy absurdity, founded upon the excessive admiration entertained by early scholars of the expressiveness of the *Greek* tongue, and is a thing which experiment does not verify. General notions are all that can be conveyed by mere sounds, and although the harshness or softness of the lines,

which describe the steady or clamorous march of the *Greeks* or *Trojans* (see the opening of the third book of HOMER'S *Iliad*), may convey some ideas of discipline or disorder, yet to those who are ignorant of the precise meaning of the words, they can convey even those ideas but very imperfectly; as far, however, as

“ The sound *can* be an echo to the sense,”

the present lines instance it very favourably; and the text proceeds as equably and as smoothly as the gentle breeze which it describes.

---

Note 26, page 26, verse 66.

*In sportive wreaths the Cranes around thee play.*

*Vallaca* is said, in Mr. COLEBROOKE'S *Amera Cósha*, to mean a *small crane*. The word is always feminine, and perhaps, therefore, means the female bird only: indeed, some of the commentators on this poem call it the female of the *Vaca* (*Ardea Torra & Putea*). The rainy season is that of their gestation, which explains their attachment to the Cloud, and the allusion to its impregnating faculty mentioned in the text of the original. The periodical journeys and orderly flight of this kind of bird, have long furnished classical poetry with embellishments. They are frequently alluded to by HOMER, as are the wild geese, of which mention is also made below:—thus in the passage of the *Iliad*, referred to in the preceding note; and again, Book ii. line 459.

“ Not less their number than th’ embodied cranes,  
 “ Or milk-white swans in *Asia’s* watery plains,  
 “ That o’er the windings of *Câyster’s* springs,  
 “ Stretch their long necks and clap their rustling wings.”

POPE.

The translator has omitted *the geese*. MILTON also describes the flight of these birds,

“ ..... So steers the prudent crane  
 “ Her annual voyage, borne on winds.”

*Paradise Lost*, vii. 436.

And again, line 442 :

“ Others on silver lakes and rivers bathed  
 “ Their downy breast. ....  
 “ ..... Yet oft they quit  
 “ The dank, and rising on stiff penons, tower  
 “ The mid aerial sky.”

---

Note 27, page 27, verse 67.

*Pleased on thy left, the Chátaca along.*

The *Chátaca* is a bird supposed to drink no water but rain-water ; of course, he always makes a prominent figure in the description of wet or cloudy weather. Thus in the rainy season of our author’s *Ritu Sanhdra*, or Assemblage of the Seasons :

“ The thirsty *Chátaca* impatient eyes  
 “ The promised waters of the labouring skies ;

“ Where heavy Clouds, with low but pleasing song,

“ In slow procession murmuring move along.”

In the translated *Amara Cōsha*, it appears that the *Chdtaca* is a bird not yet well known, but that it is possibly the same as the *Pipihā*, a kind of cuckoo (*Cuculus radiatus*). The term *udma* is rendered by the commentators, in general, *left*, on the left side; but RA'MANA'T'H TURCALANCA'RA interprets it *beautiful*, and maintains that the cry of birds to be auspicious should be upon the right side, not upon the left. BHARATA MALLICA, however, cites astrological writers to prove that the *Chdtica* is one of the exceptions to this rule:—“ Peacocks, *Chdtacas*, “ *Chashas* (blue jays), and other male birds, occasionally also “ *Antelopes*, going cheerfully along *the left*, give good fortune “ to the host.” The *Greek* notions agreed with those of RA'MANA'T'H, and considered the flight of birds upon the right side to be auspicious. The *Romans* made it the left; but this difference arose from the situation of the observer, as in both cases the auspicious quarter was the east: the *οικονομος* facing the north, and *Arusper* the south. In general, according to the *Hindus*, those omens which occur upon the left side are unpropitious. The musical accompaniment described in the text is perfectly classical: thus VIRGIL, speaking of the birds, has,

“ Around, above, the birds of various kind,

“ Charmed all the air with song.”—*Æneid*, vii, 32.

Note 28, page 27, verse 71.

*The swans for mount Cailāsa shall prepare.*

“ The *Rājahansas*, desirous of going to the lake *Mānasa*,  
 “ shall accompany thee as far as *Cailāsa*, having laid in their  
 “ provisions for the road, from the new shoots of the filaments  
 “ of the stalk of the lotus.” This is the closer reading of the  
 text. The *Rājahansa* is described as a white *gander*, with red  
 legs and bill, and together with the common *goose* is a favourite  
 bird in *Hindu* poetry. Not to shock *European* prejudice, I have  
 in all cases substituted for these birds, one to which we are  
 rather more accustomed in verse, the *swan*; which, however,  
 owes its dignity to the idle fable of its musical death. The  
 motion of the *goose* is supposed by the *Hindus* to resemble the  
 shuffling walk which they esteem graceful in a woman: thus in  
 the *Rītu Saṁhita*, or the *Seasons*, of our poet,

“ Nor with the *goose*, the smiling fair,

“ In graceful motion can compare.”

Mount *Cailāsa* is the destination of the Cloud; and the *Rājahansas* are supposed to migrate annually to the celebrated lake *Mānasa* or *Manasarour*, which, if it exists at all, lies in the bosom of the *Himalaya* mountains, the supposed situation of the mythological *Cailāsa*.

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Note 29, page 27, verse 73.

*Short be thy greeting to this hill addressed.*

The term *dprachaswa*, in the original, does not seem to con-

vey any very precise idea : if translated “ ask,” or “ address,” both which meanings may be affixed to it, it still leaves us in the dark as to the object of the address or inquiry. One commentator explains it “ ask the way,” but this the *Yacsha* is to tell, not the mountain : the others seem to agree that it means to address, that is, perhaps, to take leave of it, &c. previous to its departure. The cause of the friendship supposed to exist between the Cloud and mountain we shall have further occasion to notice.

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Note 30, page 27, verse 74.

*This hill with RA'MA's holy feet imprest.*

In the original text we have, “ marked with the venerable “ feet of RAGHUPATI.” This appellation is given to RA'MA, as the most distinguished, the lord or master, as it were, of the line of RAGHU, an ancestor of that warrior, and himself a celebrated hero and sovereign. RA'MA is hence also termed RA'GHAVA, a regular derivative from RAGHU, implying family descent. The exploits of the two heroes form the chief subject of another poem by our author, entitled *Raghuvansá*, or *the Race of RAGHU*. The commentator, *Bharata Mallica*, has taken much pains with the word *padaih*, which occurs in the original, and which, being in the plural number, he is apprehensive may be translated “ with many feet,” he therefore cites *Médini*, to shew that it may have other senses, and that it also implies the mark of a foot, or a mark, an impression in general,

and that, consequently, we may render the passage, " the hill,  
" whose sides are marked with many traces of RA'MA, or with  
" many impressions of his feet."

---

Note 31, page 27, verse 77.

*Yet ere thy ear can drink what love inspires.*

To drink with the ear is a figurative expression, common in  
*English* and classical writers. Thus SHAKESPEARE :

" My ear hath not yet drunk a hundred words

" Of that tongue's utterance, yet I know the sound."

ROMEO and JULIET.

And Horace, in the 13th Ode of the 2d Book :

" But thronging crowds will press to hear,

" And *drink* the strain with eager ear,

" That tells of bloody fight, or sings

" The downfall of tyrannic kings."

---

Note 32, page 27, verse 80.

*Shall ease thy toils and many a cooling rill.*

In the construction of the text of the original, a pleasing  
artifice occurs, of which *Hindu* poets are in the frequent use ;  
the repetition of the same word, in order to increase its force,  
and heighten its effect : thus we have above *khinnah khinnah*, and  
*kshinnah kshinnah* ; or weary, weary ; feeble, feeble ; you may  
repose, &c. In no language, perhaps, has this figure been car-



ried farther than in the *English*, and it may be a question whether, in the well known

“ Fallen, fallen,

“ Fallen, fallen,

“ Fallen from his high estate,”

we may not be justified in saying, “ something too much of this.” A fine instance of the figure occurs in HORACE’S masterly *Ode—Justum et tenacem*, &c.

“ The stranger harlot, and the judge unjust,

“ Have levelled *Ilion*, *Ilion*, with the dust.”

---

Note 33, page 27, verse 81.

*Rise from these streams and seek the upper sky.*

We now begin the geographical part of the Poem, which, as far as it can be made out, through the difference of ancient and modern appellations, seems to be very accurately conceived. The two extreme points of the Cloud’s progress are the vicinity of *Nagpur*, as mentioned in Note 1, page 67, and the mountain *Cailasa*, or rather the *Himdlaya* range. During this course, the poet notices some of the most celebrated places, with the greater number of which we are still acquainted. In the first instance, we have here his direction due north from the mountain of *Rámagiri*; and we shall notice the other points as they occur.

Note 34, page 27, verse 83.

*The beauteous Sylphs shall mark thee with amaze.*

Literally, "the wives of the *Sidd'has*." The *Sidd'has* are originally human beings, but who, by devout abstraction, have attained superhuman powers, and a station apparently intermediate between men and gods : they tenant the upper regions of the air.

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Note 35, page 27, verse 86.

*Some mountain peak along the air is borne..*

Thus LUCRETIVS (Good's Translation), Book iv. verse 140 :

" ..... Mountains hence,  
 " And mountain rocks, torn from their base abrupt,  
 " Seem oft to hover, blotting now the sun."

Also Book vi, verse 188 :

" For mark what clouds, of mountain bulk, the winds  
 " Drive through the welkin, when the tempests rave.

---

Note 36, page 28, verse 87.

*The ponderous elephants who prop the skies.*

Each of the four quarters, and the four intermediate points of the compass, has, according to the *Hindus*, a regent or presiding deity. Each of these deities also has his male and female elephant : the names of them all are enumerated in the *Amera Cōsha* ; see Mr. COLEBROOKE's translation.

Note 37, page 28, verse 91.

*Eastward, where various gems with blending ray.*

A reference to the map will shew, that it was necessary for the Cloud to begin the tour by travelling towards the east, in order to get round the lofty hills which in a manner form the eastern boundary of the *Vind'hya* chain. It would otherwise have been requisite to have taken it across the most inaccessible part of those mountains, where the poet could not have accompanied it, and which would also have offended some peculiar notions entertained by the *Hindus* of the *Vind'hya* hills, as we shall again have occasion to remark.

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Note 38, page 28, verse 92.

*In INDRA's bow o'er yonder hillock play.*

INDRA's bow is the *Rainbow*.

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Note 39, page 28, verse 94.

*As Peacocks' plumes around a CRISHNA spread.*

The body of CRISHNA is represented of a dark blue colour, and the plumes of the peacock are frequently arranged upon the images of this deity. The plumage of this bird has been often compared to the *Rainbow*; thus MILTON, in the 7th Book, line 445, of *Paradise Lost* :

“ ..... Whose gay train

“ Adorns him, coloured with the florid hue

“ Of *Rainbows* and starry eyes.”

The colour of the cloud and that of the deity being similar, we thus have a very close and pleasing comparison.

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Note 40, page 28, verse 95.

*Direct thy course, to Māla's smiling ground.*

It is not easy, after the lapse of ages, to ascertain precisely the scite of several places enumerated in the poem before us. The easterly progress of the Cloud, and the subsequent direction by which he is to reach the mountain *Amracūta*, prove that the place here mentioned must be somewhere in the immediate vicinity of *Ruttanpour*, the chief town of the northern half of the province of *Cheteesger'h*, and described in Captain BLUNT's Tour, Asiatic Researches, vol. vii; and also in that of the intelligent though anonymous traveller, in the Asiatic Annual Register for 1806. The only modern traces that can be found of it are in a place called *Malda*, a little to the north of *Ruttanpour*. In PTOLEMY's map there is a town called *Maleta*, and situated, with respect to the *Vind'hya* mountains, similarly with the *Māla* of our poet. I should have supposed that the *Māla* mentioned from the geography of the *Purānas* by Mr. WILFORD (Asiatic Researches, vol. viii. p. 336), was the same with the place alluded to in the text of CA'LIDA'SA : if however that gentleman is correct in applying the name to the *Malbhoom* of *Midnapour*, it will be much farther to the east than will do for our present purpose, and must be an entirely different place. There is little reason to think that either of these *Mālas* are the

country of the *Malli* who are mentioned by *PLINY*, and who are more probably the same with the *Μαλλοι* of *Arrian*, and the inhabitants, as is stated by Major *RENNELL*, of the province of *Multan*.

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Note 41, page 28, verse 100.

*On Amracûta's lofty ridges rest.*

The course pointed out to the Cloud, and an allusion which follows to the vicinity of the *Narmada* river, furnish us with reasons for supposing, that the mountain, here mentioned, is that more commonly designated by the name of *Omercuntuc*. The change of sound is not more violent, than it is in a number of evident corruptions from the *Sanscrit* language, now current in the dialects of *India*. The term *Amracûta* means the *Mango Peak*, and refers to the abundance of Mango trees in the incumbent and surrounding forests. Should this conjecture be correct, it will invalidate the derivation assigned with some ingenuity to the word *Omercuntuc*, in a prefatory note to a pleasing little oriental poem, published in *England*, called the *Metamorphosis* of *Sona*. The author of that note imagines the proper name to be *Omer Chandaca*, and he is happy in the affinity of the sound, though not in his definition of the sense, as “*the district of Omer*,” is exceedingly unmeaning and erroneous. *Amer Chandaca* might mean the “*immortal portion*,” but I do not know of any reason for assigning such an epithet to the mountain in question.

Note 42, page 28, verse 103.

*Not e'en the vilest, when a falling friend.*

The *Hindus* have been the object of much idle panegyric, and equally idle detraction; some writers have invested them with every amiable attribute, and they have been deprived by others of the common virtues of humanity. Amongst the excellencies denied to them, gratitude has been always particularized; and there are many of the *European* residents in *India*, who scarcely imagine that the natives of the country ever heard of such a sentiment. To them, and to all detractors on this head, the above verse is a satisfactory reply; and that no doubt of its tenor may remain, I add the literal translation of the original passage, "Not even a low man, when laid hold of for support by a friend, will turn away his face with forgetfulness of former kindness! how therefore should the exalted act thus?"

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Note 43, page 29, verse 112.

*And with thy orb as with a nipple crowned.*

We have something of this comparison reversed in SHAKESPEARE's beautiful song:

" Hide, oh hide, those hills of snow,  
 " Which thy frozen bosom bears,  
 " On whose tops the pinks that grow,  
 " Are of those that April wears."

Note 44, page 29, verse 113.

*Next bending downwards from thy lofty flight.*

The mountain here mentioned must be in the vicinity of *Omercuntuc*, and part of the same range: the name signifies "the variegated or wonderful peak," and is applied to a number of hills. The most famous hill of this name, as was mentioned in the first note, is situated in *Bendelc'hand*.

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Note 45, page 29, verse 119.

*Thence journeying onwards Vind'hya's ridgy chain.*

The *Vind'hya* range of mountains holds a very distinguished station both in the mythology and geography of *Hindoostan*. These points are both discussed at some length in the *Tour from Mirzapore to Nagpore*, already cited; and as, in those passages which I have been able to investigate, I find a perfectly accurate statement, I shall here transcribe the words of its author.

"*Bind'h*, in *Sanscrit* named *Vind'hya*, constitutes the limit  
 " between *Hindoostan* and the *Deccan*; the most ancient *Hindu*  
 " authors assign it as the southern boundary of the region,  
 " which they denominate *Aryabhuma* or *Aryaverta*. Modern  
 " authors, in like manner, make this the line which discrimi-  
 " nates the northern from the southern nations of *India*. It  
 " reaches almost from the eastern to the western sea; and the  
 " highest part of the range deviates little from the line of the  
 " tropic. The mountainous tract, however, which retains the  
 " appellation, spreads much more widely; it meets the *Ganges*

“ in several places towards the north, and the *Godaveri* is held  
“ to be its southern limit.

“ *Sanscrit* etymologists deduce its name from a circumstance  
“ to which I have just now alluded. It is called *Bind'hya*, says  
“ the author of a Commentary on the *Amercosh*, because people  
“ think (*dhyadyanti*) the progress of the sun is obstructed  
“ (*baindha*) by it. Suitably to this notion, the most elevated  
“ ridge of this tropical range of mountains is found to run from  
“ a point that lies between *Chhota Nagpore* and *Palamu*, to  
“ another that is situated in the vicinity of *Ougein*. But the  
“ course of the *Nermada* river better indicates the direction of  
“ the principal range of the *Vind'h* hills. From *Amracuta*,  
“ where this river has its source, on the same spot with the *Sone*  
“ and the *Hatsu*, to the gulf of *Cambaya*, where it disembogues  
“ itself into the sea, the channel of the *Nermada* is confined by  
“ a range of hills, or by a tract of elevated ground, in which  
“ numerous rivers take their rise ; and by their subsequent  
“ course towards the *Sone* and *Jamuna* on one side, and towards  
“ the *Tapti* and *Oodaver* on the other, sufficiently indicate the  
“ superior elevation of that tract though which the *Nermada* has  
“ forced its way.

“ The vast extent of this mountainous tract, contrasted with  
“ the small elevation of these hills, viewed from the plains of  
“ *Hindoostan*, has furnished grounds for a legend, to which the  
“ mythological writings of the *Hindus* often allude. *Vind'hya*  
“ having once prostrated himself before his spiritual guide,



“ AGASTYA, still remains in that posture by command of the  
 “ holy personage. This humiliation is the punishment of his  
 “ presumption, in emulating the lofty height of *Himdlaya* and  
 “ *Mera*. According to this legend, *Vind'hya* has one foot at  
 “ *Chunar* ; and hence the real name of that fortress is said to  
 “ be *Cherenadri*: his other foot is, I think placed, by the same  
 “ legend, in the vicinity of *Gayao*. The vulgar, very inconsist-  
 “ ently, suppose the head of the prostrate mountain near the  
 “ temple of *Vind'hya Vasini*, four miles from *Mirzapore*.”

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Note 46, page 29, verse 120.

*And Réva's rill that bathes its foot attain.*

The *Réva* is a name of the *Nermada* river, which, as we have seen in the preceding note, rises from the mountain *Amracûta* or *Omercuntuc*. It may be here observed, that the rivers are always personified by the *Hindus*, and are in general female personifications. Thus we have *GANGA'*, the daughter of *JA'HNU* ; *YAMUNA*, the daughter of the *Sun* ; and *Revd* or *Nermddd*, the daughter of *Himala*, as is said in the hymn, translated from the *Vayu Purând*, and given by Captain BLUNT, *Asiatic Researches*, vol. vii. p. 103. The names of the *Nermada* river are thus stated in the *Amera Cûsha*. “ *Réva*, *Nermadd*, “ *Sómódbhavá*, and *Mecala-Canyaca*,” which are explained by the best commentators thus : “ *who flows, who delights, who is descended from the line of the moon, and who is the daughter of Mecala*.” The last term is applied either to the *Vind'hya*

mountain, or is considered to be the name of a *Rishi* or saint, and progenitor of the river *Goddess*. Tradition has assigned to this river a very *Ovidian* kind of tale, which is related in Captain BLUNT's Tour, and which has been repeated in verse, with much elegance and spirit, by the author of the *Metamorphosis of Sona*.

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Note 47, page 30, verse 121.

*She wins her way, and washes Jambu bowers.*

The rose-apple (*eugenia jamboo*).

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Note 48, page 30, verse 128.

*The juice exuding fragrant from his head.*

It is rather extraordinary that this juice, which exudes from the temples of the elephant, especially in the season of rut, should have been unnoticed by writers on natural history. I have not found any mention of it in the works of BUFFON, nor in the more recent publication of SHAW; neither do any other writers on this subject seem to have observed it. The author of the *Wild Sports of the East* states, that "on each side of the elephant's temples there is an aperture, about the size of a pin's head, whence an ichor exudes;" but he does not appear to have been aware of its nature: indeed his descriptions, though entertaining, are frequently defective, owing to his extreme ignorance of the languages, the literature of which he so liberally devotes to the flames. In the *Amera Cōsha*, this

fluid is termed *madhah* or *dānam*, and the elephant, while it flows is distinguished by the terms *prabhinnōgarjjitōmattah*, from the animal out of rut, or after the juice has ceased to exude, and who is then called, *uddhātah* or *nirmadah*. All these names are expressive of the circumstances; the exudation and fragrance of this fluid is frequently alluded to in *Sanscrit* poetry: its scent is commonly compared to the odour of the sweetest flowers, and is then supposed to deceive and attract the bees. These circumstances occur in this passage from a work already referred to, the *Ritu Sanhdra*:

“ Roars the wild elephant inflamed with love,  
 “ And the deep sound reverberates from above;  
 “ His ample front, like some rich lotus, shews  
 “ Where sport the bees, and *fragrant moisture flows*.”

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Note 49, page 31, verse 147.

*Or can the Peacock's animated hail.*

The wild peacock is exceedingly abundant in many parts of *Hindoostan*, and is especially found in marshy places. The habits of this bird are in a great measure aquatic, and the setting in of the rains is the season in which they pair; the peacock is, therefore, always introduced in the description of cloudy or rainy weather, together with the *Cranes* and *Chātacas*, whom we have already had occasion to notice. Thus, in a little poem, descriptive of the rainy season, &c. entitled *Ghatacarpara*, the author says, addressing his mistress:

“ Oh thou, whose teeth enamelled vie  
 “ With smiling *Cunda's* pearly ray,  
 “ Hear how the Peacock's amorous cry  
 “ Salutes the dark and cloudy day.”

And again, in one of the *Satacas* or *Centos* of BHARTRI HARI, where he is describing the same season :

“ When smiling forests; whence the tuneful cries  
 “ Of clustering pea-fowls shrill and frequent rise,  
 “ Teach tender feelings to each human breast,  
 “ And please alike the happy or distressed.”

---

Note 50, page 31, verse 150.

*Dasdrna's fields await the coming showers.*

No traces of this name are to be found in modern maps. It is enumerated in Major WILFORD's lists from the *Puranas*, Asiatic Researches, vol. viii, amongst the countries situated behind the *Vind'hya* mountains, and corresponds, according to him, with the *Dosarene* of *Ptolemy* and the *Periplus*. *Ptolemy's* map has also a *Dosara* and *Dosaronis Fluvium*; and in the *Pauranic* list of rivers there is also a *Dosarna* river, which is said to rise from the mountain *Chitracûta*. It may possibly correspond, at least in part, with the modern district of *Cheteesger'h*, as the etymology of both words refers to similar circumstances. *Cheteesger'h* is so named from its being supposed to comprise thirty-six forts; and according to BHARATA, the commentator on our text, *Dasdrna* is derived from *Dasa*, ten, and *Rîna*, a

strong hold or **DURGA**, the Droog of the Peninsula, and thence means the district of the *Ten Citadels*.

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Note 51, page 31, verse 151.

*Then shall the ancient tree whose branches wear.*

A number of trees receive particular veneration from the *Hindus*; as the *Indian fig*, the *Holy fig tree*, the *Myrobalan trees*, &c. In most villages there is at least one of these, which is considered particularly sacred, and is carefully kept and watered by the villagers, is hung occasionally with garlands, and receives the *Prandm*, or veneratory inclination of the head, or even offerings and libations. The birds mentioned in the text by the epithet *grihavalibhuj*, are the *Vacas* or cranes; the term signifies, "who eats the food of his female," *griha*, commonly a *house*, meaning in this compound a *wife*. At the season of pairing, it is said that the female of this bird assists in feeding the male; and the same circumstance is stated with respect to the crow and the sparrow, whence the same epithet is applied to them also.

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Note 52, page 31, verse 157.

*Where royal Vidisa confers renown.*

*Vidisa* is described as the capital of the district of *Dasarna*. It appears to be the modern *Bhilsah*, in the province of *Makwa*. It is still a place of some note, and is well known in *India* for the superior quality of the *tobacco* raised in its vicinity.

Note 53, page 31, verse 159.

*There Vêtravati's stream ambrosial laves.*

The VÊTRAVATI is the modern *Betwah*; it rises on the north side of the *Vind'hya* chain, and pursuing a north-easterly course of 345 miles, traverses the province of *Malwa*, and the south-west corner of *Allahabad*, and falls into the *Jumna* below *Calpee*. In the early part of its course it passes through *Bhilsa* or *Vidisa*.

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Note 54, page 32, verse 163.

*Next o'er the lesser hills thy flight suspend.*

The term in the text is explained by the commentators, to signify either the *hill named Nichais*; a *mountainous range of little note*; or, *of little elevation*. It is of no great moment; but perhaps the latter, which meaning we select, is the most satisfactory.

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Note 55, page 32, verse 164.

*And growth erect to drooping flowrets lend.*

This passage more literally rendered, is "that hill which "with upright flowers is like the body with its hair on end." The erection of the hairs of the body is with the *Hindus* constantly supposed to be the effect of pleasure or delight.

Note 56, page 32, verse 167.

*On Naga Nadi's banks thy waters shed.*

Some of the commentators notice various readings of the name of this river, which occurs as given in the translation, *Naga Nadi*, the mountain stream ; *Nava Nadi*, the new river ; and *Vana Nadi*, the forest river. It is probably one amongst a number of small streams falling from the *Vind'hya* range of hills, and indeed the whole province of *Malwa* abounds in water, so that, as is stated in the *Ayeen Acbery*, "you cannot travel two or three *cose* without meeting with streams of good water, " whose banks are shaded by the wild willow and other trees, " and decorated with the *hyacinth* and other beautiful and odoriferous flowers." GLADWIN'S Translation, vol. ii.—I have given the preference to the *Naga Nadi* as above, from finding a river west of the *Betwah*, which we have crossed, named the *Parbatty*, and which, rising in the *Vind'hya* chain, runs north-west, till it joins another, called in ARROWSMITH'S map the *Septra*, and the two together fall into the *Chumbul*. The word *Parbatty*, or *Parvati*, means sprung from the mountains, and *Naga Nadi*, as I have mentioned, bears a similar import ; so that they possibly are synonymes of the same stream.

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Note 57, page 32, verse 171.

*As while the garland's flowery stores they seek.*

The use of garlands in the decoration of the houses and temples of the *Hindus*, and of flowers in their offerings and festivals,

furnishes employment to a particular tribe or cast, the *Mdla-cdras* or wreath makers; the females of this cast are here alluded to.

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Note 58, page 32, verse 177.

*To fair Ujayini's palaces and pride.*

*Ujayini*, or the modern *Oujein*, is supposed to have been the residence of our poet, and the capital of his celebrated patron, *VICRAMA'DITYA*. Few cities, perhaps, can boast of a more continuous reputation, as it has been a place of great note from the earliest periods of *Hindu* tradition down to the present day. It is now in the possession of the family of *Sindiah*, and is the capital of his territories. A full and highly interesting account of it is to be found in the sixth volume of the *Asiatic Researches*, in the narrative of a journey from *Agra* to this city, by the late Dr. HUNTER; a gentleman, the activity of whose mind was only equalled by the accuracy of his judgment, and the extensiveness of whose acquirements was only paralleled by the unwearied continuance of his exertions. His recent death has inflicted a severe blow upon literature in general, and particularly upon the literature of the East.

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Note 59, page 32, verse 179.

*Those glancing eyes, those lightning looks unseen.*

Thus *Tasso*, speaking of *Clorinda*:

*"Keen flash her eyes, her looks like lightning glow."*



Note 60, page 32, verse 180.

*Dark are thy days, and thou in vain hast been.*

The expression of the poet is simply, "if you do not enjoy the glances, &c. *you are defrauded*;" and the commentators explain it by adding, "of the object of your life." That is, if you have not seen these beauties, you might as well have been blind, or not have existed at all. This compliment is rather hyperbolical; but we are acquainted with it in *Europe*, and the *Italian* proverb, "He who has not seen *Rome* has not seen any thing," conveys a similar idea.

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Note 61, page 33, verse 182.

*Where eddying waters fair Nirvindhya leads.*

This stream has not been found by name in the maps; but a number of small rivers occur between the *Parbatty* and the river mentioned below, the *Sipra*, one of which must be the *Nirvindhya* of the poet. The four following lines, descriptive of the female personification of the current, are englished, rather with respect to the sense than the words, the plainness of which might perhaps offend European fastidiousness. There is not, however, any one of *Ca'lida'sa's* river ladies who behaves so indecorously as several of *Drayton's* similar personifications, and there is not one of them possessed of speech at all, to say nothing of such speech as is made use of by the *Hayle*, and other like "*lusty nymphs*" of that author's *Poly-albion*.

Note 62, page 33, verse 187.

*The torrent passed, behold the Sindhu glide.*

This is a stream also with which the maps are not acquainted by name; as, however, it is the nearest river to *Oujein*, it may probably be the same with that now called *Sdgurmuttee*. The river having been diminished by the preceding hot weather, the poet compares it to a long single braid of hair; and conformably to the personification of it as a female, he supposes the braid to have been bound, in consequence of the absence of the Cloud, after the fashion in which the hair is worn by those women whose husbands are absent: a custom we shall again be called upon to notice.

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Note 63, page 33, verse 192.

*Her lagging waters and her leafy shore.*

The synonyms of *Oujein* are thus enumerated in the Vocabulary of *Hémachandra*: “ *Ujjayini, Visdā, Avanti, and Pushpa-sarandni.*”

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Note 64, page 33, verse 195.

*Renowned for deeds that worth and love inspire.*

I have here taken some liberty with the text, the literal translation of which is, “ famous for the story of *UDAYANA*, “ and the populous residence of the learned.” The story of *UDAYANA*, or *VATSARA'JA*, as he is also named, is thus told concisely, by the commentators on the poem: *PRADYÓTA* was a

sovereign of *Oujein*, who had a daughter named *VA'SAVADATTA'*, and whom he intended to bestow in marriage upon a king of the name of *SANJAYA*. In the mean time, the princess sees the figure of *VATSARA'JA*, sovereign of *Cusha Dwipa*, in a dream, and becomes enamoured of him; she contrives to inform him of her love, and he carries her off from her father and his rival. The same story is alluded to in the *Malati Madhava*, a *Drama*, by *BHAVABHU'TI*; but neither in that nor in the commentary on the *Mégha Dûta*, is mention made of the author, or of the work in which it is related. Mr. COLEBROOKE, in his learned Essay on *Sanscrit and Pracrit Prosody*, in the 10th volume of the Asiatic Researches, has stated, that the allusion of *BHAVA-BHU'TI* was unsupported by other authority, not having perhaps noticed the similar allusion in this poem. He has also given an abstract of the *Vāsavadattā* of *SUBAND'HU*; a tale which corresponds, in many points, with that of *UDATANA*, as here explained.

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Note 65, page 34, verse 200.

*The only recompense then left to heaven.*

To understand this properly, it is necessary to be acquainted with some of the *Hindu* notions regarding a future state. The highest kind of happiness is absorption into the divine essence, or the return of that portion of spirit which is combined with the attributes of humanity, to its original source. This happiness, according to the Philosopher, is to be attained only by the

most perfect abstraction from the world, and freedom from passion, even while in a state of terrestrial existence. But there are certain places, which, in the popular creed, are invested with so much sanctity, as to entitle all who die within their precincts to final absorption or annihilation; one of these is *Oujein* or *Avanti*, and they are all enumerated in this verse: “*Ayod’hya, Mat’hurd, Madya, Cdst, Cdncht, Avantica,* and the city *Dwdrdvati*, are the seven places which grant eternal happiness.”

Besides this ultimate felicity, the *Hindus* have several minor degrees of happiness; amongst which is the enjoyment of *INDRA's Swerga*, or in fact of a *MOHUMMEDAN* paradise. The degree and duration of the pleasures of this paradise are proportioned to the merits of those admitted to it, and “*they who have enjoyed this lofty region of Swerga, but whose virtue is exhausted, revisit the habitation of mortals.*” The case now alluded to seems however to be something different from that so described by Sir WM. JONES. It appears, by the explanation of the Commentators, that the exhausted pleasures of *Swerga* had proved insufficient for the recompence of certain acts of austerity, which however were not such as to merit final emancipation; the divine persons had therefore to seek elsewhere for the balance of their reward, and for that purpose they returned to earth, bringing with them the fairest portion of *Swerga*, in which they continued to live in the discharge of pious duties, till the whole account was settled, and their liberated spirits

were reunited with the great, uniform, and primeval essence. The portion of *Swerga* thus brought to earth was the city *Avanti*, whose superior sanctity and divine privileges are here alluded to, and thus explained by the poet.

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Note 66, page 34, verse 201.

*Here as the early Zephyrs waft along.*

So in *Paradise Lost*, Book iv, line 641 :

“ Sweet is the breath of morn, her rising sweet,

“ With charm of earliest birds.”

And again, in *Samson Agonistes* :

“ The breath of heaven fresh blowing, pure and sweet,

“ With day-spring born.”

---

Note 67, page 34, verse 207.

*And cool from Sipra's gelid waves.*

The *Sipra* is the river upon the banks of which *Oujein* stands, and which is called *Sipparah* in the maps. In ARROWSMITH, however, there is another stream with a similar name, the *Sipra*, which appears to be a continuation of the *Sagarmuttee*, considerably to the north-east of *Oujein*. There can be no doubt of the position of the river mentioned by the poet.

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Note 68, page 34, verse 212.

*O'er every floor the painted footstep treads.*

Staining the soles of the feet with a red colour, derived from

the *Mehndee*, the *Lac*, &c. is a favourite practice of the *Hindu* toilet. It is thus elegantly alluded to in the ode to one of the female personifications of music, the *Ragini ASAUVREE*:

“ The rose hath humbly bowed to meet,  
 “ With glowing lips, her hallowed feet,  
 “ And lent them all its bloom.”

*Hindu* odes by JOHN DAVID PATERSON, Esq. published in the new series of GLADWIN'S *Oriental Miscellany*, Calcutta.

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Note 69, page 35, verse 219.

*Hence with new zeal to SIVA homage pay.*

The commentators have thought proper, in explaining this verse and the preceding, to transpose the order of the explanations ; I do not see for what reason, and have therefore conformed to the text.

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Note 70, page 35, verse 220.

*The God whom earth, and hell, and heaven obey.*

Lord of the three worlds, is the expression of the original text. The worlds are, *Swerga* or heaven, *Patala* or hell, and *Bhūmi* or the earth.

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Note 71, page 35, verse 222.

..... *his neck's celestial blue.*

The dark blue of the cloud is compared to the colour of the neck of SIVA, which became of this hue, upon his swallowing

the poison produced at the churning of the ocean. The story is thus related in WILKINS's translation of an episode of the *Mahabhdrat*, affixed to his *Bhdgavat Gita*. "As they continued  
 " to churn the ocean more than enough, that deadly poison  
 " issued from its bed, burning like a raging fire, whose dreadful  
 " fumes in a moment spread throughout the world, confounding  
 " the three regions of the universe with its mortal stench,  
 " until SKEV, at the word of BRAHMA', swallowed the fatal  
 " drug to save mankind, which remaining in the throat of that  
 " sovereign *Dew* of magic form, from that time he was called  
 " NEEL-KANT, because his throat was stained blue."

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Note 72; page 35, verse 228.

*Till evening brings its sacred ritual, rest.*

There are three daily and essential ceremonies performed by the *Brahmans*, termed *Sandhyas*, either from the word *Sand'hi*, junction, because they take place at the joinings of the day as it were, that is, at dawn, noon, and twilight, or as the term is otherwise derived from *sam* with, and *d'hyai* to meditate religiously. When the ceremonies of the *Sand'hya* are of a public nature, they comprehend the ringing of bells, blowing the *Conch*, beating a tabor, &c.; and this kind of sound the Cloud is directed by the *Yacsha* to excite, as an act of devotion.

Note 73, page 35, verse 233.

*In MAHADÉVA's fane the measure tread.*

The female attendants upon the idol.

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Note 74, page 35, verse 234.

*Or wave the gorgeous chowrie o'er his head.*

The *Chowrie*, or more properly *Chounri*, is a brush of Peacock's feathers, or the tail of a particular kind of Cow, &c. set in a handle of such materials as suit the fancy, or the means of the proprietor. It is used as a fan, or to whisk off flies and other insects, and this piece of attention is always paid by the *Hindus* to the figures of their gods.

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Note 75, page 36, verse 236.

*Whose glances gleam like bees along the sky.*

Although this allusion may be new to *European* imagery, it is just and pleasing. The consequence of the glance is well conveyed by the sting of the bee, while its poetically radiating nature is not unaptly compared to the long flight of a line of these insects. The lengthened light of a glance is familiar to us, for SHAKESPEARE speaks of "*Eyes streaming through the airy region*;" and the continuous flight of bees was noticed so long back as the time of HOMER, who describes them as proceeding in branches, a circumstance which his translator POPE has omitted:

" Branching they fly abroad o'er vernal flowers."



Or as in *POPE*,

“ Clust’ring in heaps on heaps the driving bees,” &c.

Etymologists might find a resemblance here between the Greek *πετοῖλαι*, and the Sanscrit *Patanti*, they go, fall, or alight.

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Note 76, page 36, verse 238.

*Cool the parched earth, and soothe their tender feet.*

It is to be recollected, that these ladies are dancing barefooted; divesting the feet of the shoes upon entering an apartment, being a mark of reverence or respect exacted by oriental arrogance, and readily paid by oriental servility.

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Note 77, page 36, verse 239.

*Nay more, BHAVA'NI shall herself approve.*

BHAVA'NI is one of the many names of the consort of SIVA. The reason of her satisfaction, and indeed the whole of this passage, although familiar to a *Hindu*, and although much amplified in the translation, requires a little explanation to be rendered intelligible to the *English* reader. SIVA is supposed to be dancing at the performance of the evening *Sand'hya*, and to have assumed as his cloak the bloody skin of an elephant, formerly belonging to an *Asur* destroyed by him. As this is no very seemly ornament, BHAVA'NI is delighted to find it supplied by the Cloud, which being of a dusky red, through the reflexion of the *China* roses now abundant, and being skirted, as it overhangs a forest, by the projecting branches of trees, resembles the elephant hide

in colour and its dangling limbs, as well as in its bulk, and is mistaken for it by SÍVA in his religious enthusiasm. The office performed by the Cloud has often been assigned to it in the West: thus HORACE, Ode 2, Book 1,

“ Or come APOLLO, versed in fate, and shroud

“ Thy shining shoulders with a veiling cloud.”

So MILTON, in his *Penseroso*, speaking of the morning, describes it as

“ Kerchiefed in a comely cloud.”

LEE invests sentiments of the mind with a similar garb, and has,

“ For true repentance never comes too late ;

“ As soon as born she makes herself a shroud,

“ The weeping mantle of a fleecy cloud.”

And a Poet of later day, but of no inferior name, has made a very fine use of this figure.

“ I’ve known her long, of worth most excellent,

“ But in the day of woe she ever rose

“ Upon the mind with added majesty,

“ As the dark mountain more sublimely towers,

“ Mantled in clouds and storm.”

MISS BAILLIE’S De Montfort.

The action, the elephant skin, and other attributes of SÍVA, are well described in a passage cited by Mr. COLEBROOKE in his Essay on *Sanscrit* Prosody, from the *Drama* of BHAVABHU’TI, though there assigned to a form of his consort, DURGA’; which, with the leading member of the sentence, may be thus rendered :

" May from thy dance terrific spring success !  
 " The elephant hide that from thy waist depends,  
 " Swings to thy motions, and the whirling claws  
 " Have rent the crescent that adorns thy crest ;  
 " From the torn orb immortal *Amrit* falls,  
 " And as the drops celestial trickle down,  
 " They dew thy necklace, and each hollow skull  
 " Laughs loud with life : attendant spirits yield  
 " The shout of wonder and the song of praise."

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Note 78, page 36, verse 251.

*Amidst the darkness palpable that shrouds.*

So MILTON's celebrated expression :

" And through the *palpable obscure* find out  
 " His uncouth way." . . . . .

The literal interpretation of the original passage is, " the darkness that may be pierced with a needle."

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Note 79, page 37, verse 255.

*To those fond fair who tread the royal way.* ..

We must here make an allowance for *Indian* prejudices, which always assign the active part of amorous intercourse to the female, and make the mistress seek her lover, not the lover his mistress.

Note 80, page 37, verse 268.

*The dewy tears that stain the Padma's face.*

The *Padma* is a name of that exquisitely beautiful flower, the lotus. Comparing the dew to tears occurs thus in the *Latin Anthology* in the *Idyllium de Rosa* :

“ Whom *weeping* marked the early eastern gale.”

And again SHAKESPEARE, in the *Midsummer Night's Dream* :

“ That same dew, which sometime on the buds

“ Was wont to swell, like round and orient pearls,

“ Stood now within the pretty flow'ret's eyes,

“ *Like tears.*”

Note 81, page 38, verse 271.

*Now to Gambhīra's wave thy shadow flies.*

This river and the *Gandhavati*, in the vicinity of the temple of Śiva, which lately occurred, are probably amongst the numerous and nameless brooks with which the province of *Malwa* abounds.

Note 82, page 38, verse 277.

*Which glistening Sapharas insidious dart.*

The *Saphara* is described as a small white glistening fish, which darting rapidly through the water, is not unaptly compared to the twinkling glances of a sparkling eye. Assigning the attributes of female beauty to a stream ceases to be incongruous, when we advert to its constant personification by the *Hindus*; and it is as philosophical as it is poetical to affiancé a

river and a cloud. The smiles of rivers, nay of the ocean itself, have often been distributed by poetical imagination : thus *Lucretius* invoking *Venus* says,

“ The ocean waves *laugh* on you.”

For his late translator, Mr. GOOD, is very angry at the conversion of this laugh into a smile, as effected by the less daring of his predecessors. MILTON, again, gives the Ocean nose as well as dimples :

“ Cheered with the grateful smell old Ocean smiles.”

And *Metastasio*, in his beautiful ode to *Venus*, has,

“ The waves now placid play,

“ And laugh amidst the deep.”

All these, however, as well as our author, are far surpassed by DRAYTON, in his *Poly-Albion*, where hill and dale, forest and river, are constantly described with male or female attributes. With respect to the streams, he is not satisfied with wedding them to various objects, but fairly subjects them to the pains of parturition. The instances are frequent ; but we may be content with the following, especially as it is explained and defended by his very learned illustrator.

“ When *Pool*, quoth she, was young, a lusty sea-born lass,

“ Great ALBION to this nymph an earnest suitor was,

“ And bare himself so well, and so in favour came,

“ That he, in little time, upon this lovely dame

“ Begot three maiden isles, his darlings and delight.”

“ As *Albion* (son of NEPTUNE), from whom that first name  
 “ of this *Britain* was supposed, is well fitted to the fruitful bed  
 “ of this *Pool*, thus personated as a sea nymph, the plain truth  
 “ (as words may certify your eyes, saving all impropriety of  
 “ object) is, that in the *Pool* are seated three isles, *Bruntsey*,  
 “ *Fursey*, and *St. Helen's*, in situation and magnitude as I name  
 “ them: nor is the fiction of begetting the isles improper,  
 “ seeing *Greek* antiquities tell us of divers in the *Mediterranean*  
 “ and the *Archipelagus*, as *Rhodes*, *Delus*, *Hiera*, the *Echinades*,  
 “ and others, which have been, as it were, brought forth out  
 “ of the salt womb of AMPHITRITE.” SELDEN'S Illustrations.

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Note 83, page 38, verse 281.

*O'erhanging Bayas, in thy grasp enclosed.*

The *Vétasa* or *Bayas*, is a kind of reed growing near brooks :  
 I am not aware if the botanists have yet assigned it any scientific name. The translation of the whole of this passage is not very literal.

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Note 84, page 38, verse 286.

*That bows the lofty summits of the trees.*

So SHAKESPEARE'S *Cymbeline* :

“ ..... As the wind,  
 “ That by the top doth take the mountain pine,  
 “ And make him stoop to the vale.”

Note 85, page 38, verse 287.

*And pure with fragrance that the earth in flowers*

*Repays . . . . .*

Thus in Sir PHILIP SYDNEY'S "Remedie for Love :"

" And sweet as after gentle showers,

" The breath is of some thousand flowers."

Note 86, page 39, verse 290.

*To Dévagiri wings its welcome flight.*

*Dévagiri* is the *mountain of the Deity*, and may, perhaps, be the same with a place called in the map *Dewagur*, situated south of the *Chumbul*, in the centre of the province of *Malwa*, and precisely in the line of the Cloud's progress, which, as we shall hereafter find, has been continued nearly due north from *Oujein*. This hill is the scite of a temple of *CARTICÉYA*, which, as well as that of *SIVA*, described above, we must suppose to have enjoyed, in the days of antiquity, considerable reputation, or they would not have been so particularly specified in the poem.

Note 87, page 39, verse 291.

*There change thy form, and showering roses shed.*

The Cloud, as the commentators say, is directed to fall in flowers, because it can take what shape it pleases. We generally understand a poet much better than we comprehend his learned and laborious annotators : raining flowers, or by autho-

rity, roses, is a common event in *English* poetry. Thus THOMSON, in the opening of his *Spring* :

“ ..... Veiled in a shower

“ Of shadowing roses, on our plains descend.”

And MILTON, rather more intelligibly :

“ ..... The flowery roof

“ Showered roses.”

Note 88, page 39, verse 292.

*Bathed in the dews of heaven, on SCANDA's head.*

“ Moistened with the waters of the *Mandacini*,” the celestial *Ganges*. SCANDA, or CARTICÉYA, is the son of SÍVA and PARVATÍ, and the Mars of *Hindu* mythology. There are various legends respecting his birth, one of which is presently noticed by the poet.

Note 89, page 39, verse 293.

*Son of the Crescent's God, whom holy ire.*

Several instances of the solitary production of offspring occur in the *Hindu* as well as in the *Grecian* mythology. Thus as PALLAS sprang from the brow of JUPITER, we have SCANDA generated solely by the deity SÍVA; GUNGA springs from the head of the same deity; and GANÉSA is the self-born son of the goddess PARVATÍ. The miraculous birth of the warrior deity, SCANDA, was for the purpose of destroying TARACA, an *Asur* or



demon, who, by the performance of continued and severe austerities, had acquired powers formidable to the gods. The eccentric genius of SOUTHEY has rendered it unnecessary, by his last poem, *The Curse of Kehāma*, for me to explain the nature, or results, of these acts of devotion. The germ of SCANDA was cast by SIVA into the flame of AGNI, the god of fire, who being unable to sustain the increasing burthen, transferred it to the goddess GUNGA; she accordingly was delivered of the deity SCANDA, who was afterwards received and reared amongst thickets of the *Sara* reed (*saccharum sara*), by the six daughters of a king named CRITICA, or according to other legends, by the wives of seven great *Rishis* or Saints: in either case, they form in astronomy, the asterism of the *Pleiades*. Upon his coming to maturity, SCANDA encountered and killed the demon, who had filled the region of INDRA with dismay. Celestial hostilities, and

“ . . . . . Things to our thought

“ So unimaginable as hate in heaven,

“ And war so near the place of God in bliss,”

form one of the many analogies between *Greek* and *Hindu* faith.

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Note 90, page 39, verse 301.

*Whose moulting plumes, to love maternal dear.*

SCANDA, or CARTICÉYA, is represented mounted upon a peacock, and BHAVA'NI, we have already seen, is the wife of

SÍVA, and half mother to this deity. We have also noticed the frequency of the allusion to the delight the peacock is supposed to feel upon the appearance of cloudy and rainy weather.

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Note 91, page 39, verse 306.

*The glorious tale of RANTIDÉVA's fame.*

RANTIDÉVA is the name of a king of the *Chandrabans*, or family of the moon: from his performance of the *Goméd'ha*, or sacrifice of the cow, which is prohibited in the present period of the world, he must belong to one of the preceding *yugs* or ages. I find in Sir WM. JONES's lists (see his *Chronology of the Hindus*, *Asiatic Researches*, vol. ii.), the eighteenth name in the line of the moon, in the second age, is RANTINA'VA, and as that is the only name resembling the appellation in our text, it is perhaps a corruption or error for RANTIDÉVA.

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Note 92, page 40, verse 307.

*Sprung from the blood of countless oxen shed.*

The sacrifice of the horse or of the cow, the *gómédha* or *aswamédd*, appears to have been common in the earliest periods of the *Hindu* ritual. It has been conceived, that the sacrifice was not real but typical, and that the form of sacrificing only was performed upon the victim, after which it was set at liberty. The text of this passage, however, is unfavourable to such a notion, as the metamorphosis of the blood of the kine into a river, certainly implies that blood was diffused. The expression

of the original, literally rendered, is, “ sprung from the blood  
 “ of the daughters of SURIBHI :” that is, kine ; SURIBHI being  
 a celebrated cow produced at the churning of the ocean, and  
 famed for granting to her votaries whatever they desired,  
 “ Daughter of SURIBHI ” is an expression of common occurrence to denote the cow.

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Note 93, page 40, verse 308.

*And a fair river through the regions spread.*

The name of this river is not mentioned in the text of the poem, but is said by the commentators to be the *Charmanvati* ; and such a name occurs in Major WILFORD's lists from the *Purānas*, amongst those streams which seem to arise from the north-west portion of the *Vindhya* mountains. The modern appellation of the *Charmanvati* is generally conceived to be the *Chumbul*, which corresponds with it in course and situation, and which, as it must have been traversed by the Cloud in its northerly course, would most probably have been described by the poet. It may be curious to trace the change of *Charmanvati* into *Chumbul*, which seems very practicable, notwithstanding their present dissimilarity. *Tavernier*, describing the route from *Surat* to *Agra* by way of *Brampore*, calls this river the *Chammelnadi* ; the possessive termination *Vatt*, having been confounded with *Nad*, a river ; *Chammelnadi* is therefore the *Chammel* river. Again, the addition *Nad*, being regarded as superfluous, it has been dropped altogether, and we have the

*Chammel* or *Chambel*. The word *Chammel* may readily be deduced from *Charman*, as in the dialects of *Hindoostan*, the letters *n* and *l* are constantly interchangeable, and careless pronunciation may easily convert *Charmel* into *Chammel*, or *Chambel*.

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Note 94, page 40, verse 310.

*Lest drops ungenial damp the tuneful wires.*

These two lines occur a little earlier in the *Sanscrit*; but as they seemed more connected with the two following, and to be rather awkward in their original position, they have been introduced here.

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Note 95, page 40, verse 315.

*As clothed in sacred darkness not thine own.*

Being of the same dark blue colour as *CRĪSHNA*; a hue the poet charges the cloud with having stolen.

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Note 96, page 40, verse 317.

*A central sapphire, in the loosened girth.*

This comparison, when understood, is happily imagined; but to understand it, we must suppose ourselves *above* the Cloud, and to be looking obliquely downwards upon its dark body, as shining drops of rain form a continuous line on either side of it, and connect it with the earth.

Note 97, page 40, verse 320.

*Of Ddsapura's fair impart delight.*

*Ddsapura*, according to its etymology, should mean a district ; that of the *ten cities*. It is said, however, by the Commentators to be the name of a city, and by one of them, MALLINAT'H to be that of the city of RANTIDÉVA : if he is correct, it may possibly be the modern *Rintimpore* or *Rantampore*, especially as that town, lying a little to the north of the *Chumbul*, and in the line from *Oujein* to *Tahnesur*, is consequently in the course of the Cloud's progress, and the probable position of *Ddsapura*.

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Note 98, page 41, verse 325.

*Such contrast as the lovely Cunda shews.*

The *Candu* (*jasminum pubescens*) bears a beautiful white flower, and the large black bee being seated in the centre of its cup, they afford a very delicate and truly poetical resemblance to the dark *Iris* and white ball of a full black eye.

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Note 99, page 41, verse 327.

*Hence to the land of BRAHMA's favoured sons.*

*Brahmāvarta* is the abode of BRAHMA', or the holy land of the *Hindus* : it is thus described by *Menu*, chap ii, verse 17. " Between the two divine rivers, *Saraswatt* and *Drishadvati*, " lies the tract of land which the sages have named *Brahmāvarta*, because it was frequented by the Gods."

Note 100, page 41, verse 328.

*O'er Curu's fatal field thy journey runs.*

*Cura-Cshétra*, the field of the Curus, is the scene of the celebrated battle between them and the PANDUS, which forms the subject of the *Mahab'hārata*; it lies a little to the south-east of *Tahnesar*, and is still a place of note and pilgrimage. It is not far from *Panniput*, the seat of another celebrated engagement, that between the assembled princes of *Hindoostan*, and the combined strength of the *Mahrattas*. This part of the country indeed presenting few obstacles to the movement of large armies, has, in every period of the history of *Hindoostan*, been the theatre of contention.

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Note 101, page 41, verse 331.

*There ARJUN's wrath opposing armies felt.*

ARJUN was the friend and pupil of CRĪSHNA, and the third of the PANDAVA princes. He has been long ago introduced to *European* readers, especially in Mr. WILKINS's masterly translation of the *B'hāgavat Gita*, and appears in the opening of that philosophical poem in a very amiable light. "Alas! that for  
" the lust of the enjoyments of dominion, we stand here ready  
" to murder the kindred of our own blood; I would rather  
" patiently suffer that the sons of DHRITARASTRA, with their  
" weapons in their hands, should come upon me, and unopposed  
" kill me unguarded in the field."

Note 102, page 41, verse 332.

*And countless arrows strong Gāndīva dealt.*

As the horses and swords of chivalry received particular names, so the weapons of the *Hindu* knights have been similarly honoured : *Gāndīva* is the bow of ARJUN.

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Note 103, page 41, verse 333.

*Thick as thy drops, that in the pelting shower.*

This verse has abundant analogies in western composition. Thus, in *Lucretius* :

“ The lucid arrows of the day.”

The “ sharp sleet of arrowy shower,” of MILTON, and its imitation by GRAY,

“ Iron sleet of arrowy shower

“ Hurtles in the dusky air,”

are passages well known.

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Note 104, page 41, verse 335.

*O'er Saraswati's waters wing your course.*

The *Saraswati*, or as it is corruptedly called, the *Sarsooty*, falls from the southern portion of the *Hindlaya* mountains, and runs into the Great Desart, where the maps lose it. It flows a little to the north-west of *Curushetra*, and though rather out of the line of the Cloud's progress, not sufficiently so to prevent the introduction into the poem of a stream so celebrated and so holy.

Note 105, page 41, verse 338.

*The ploughshare's mighty Lord here sought relief.*

We have here the reason why the waters of the *Saraswati* are objects of religious veneration. BALARA'MA is the elder brother of CRISHNA: he is called LA'NGALÍYA, HALABHRÍT, &c. from his being armed with a ploughshare which he is said to have employed as *bills* were formerly used, for pulling his enemies down from their horses, &c. which enabled him then to dispatch them with his club. Although CRISHNA took an active part in the warfare between the *Curus* and *Pandus*, BALARA'MA refused to join either party, and retired into voluntary seclusion, filled with grief at the nature of the contest, deserting even, according to CA'LIDA'SA, the *inebriating eyes of his wife*.

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Note 106, page 41, verse 339.

*From kindred strife, and RÉVATI withdrew.*

RÉVATI is the wife of BALARA'MA. See the preceding note.

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Note 107, page 42, verse 341.

*Thy journey next o'er Canac'hala bends.*

The name is CALAC'HALA in the original, but it more properly is as given above. The meaning of the word, agreeably to a forced etymology, is thus explained in the *Gungddwdra Mahátmya* section of the *Scanda Purána*: "*What man (kah) so wicked (khala), as not to obtain (na) future happiness from bathing there; thence the holy sages have called this Tirtha by the name of*



“ *Canac'hala*.” It also occurs in this passage of the *Heri Vansa* portion of the *Mahab'harat*, “ *Gangadwāra*, *Canac'hala*, and “ where the moon impends,” and in both instances is applied to the place where the *Ganges* descends into the low ground of *Hindoostan*. The name is still retained, as appears from the testimony of an impartial witness, Lieut. WEBB, in his survey of the sources of the *Ganges*, a survey which has essentially improved the geography of those regions : “ The party arrived “ at *Haridwāra* and encamped at the village of *Canac'hāla* “ (*Kank'hal*), on the west bank of the *Ganges*, at the distance “ of about two miles from the fair.” *Asiatic Researches*, vol. ii. page 449.

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Note 108, page 42, verse 342.

*Where JA'HNU's daughter from the hills descends.*

JA'HNU's daughter is GUNGA' or the *Ganges*, which river, “ after forcing its way through an extensive tract of mountain- “ ous country, here first enters on the plains.” It is rather extraordinary that CA'LIDA'SA should have omitted the name of *Haridwāra* (*Hurdwār*), and preferred *Canac'hala*; especially as the former occurs in the *Purānas*, in the *Scanda Purāna*, as mentioned in the note, page 450, vol. ii. of the *Researches*; and in this passage from the *Matsya Purāna*, cited in the *Purāna Sarvaswa* : “ The *Ganges* is every where easy of access, “ except in three places, *Haridwāra*, *Prayāga*, and her junction “ with the sea.” JA'HNU is the name of a sage, who upon

being disturbed in his devotions by the passage of the river, drank up its waters. Upon relenting, however, he allowed the stream to re-issue from his ear, and the affinity of GUNGA' to the saint arises from this second birth.

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Note 109, page 42, verse 343.

*Whose lengthening stream to SA'GAR's virtue given.*

The *Ganges*, according to the legend, was brought from heaven, by the religious rites of BHAGIRAT'HA, the great grandson of SA'GAR, who, as well as that king, had engaged in a long series of acts of austerity, for the purpose of procuring the descent of the river to wash the ashes of SA'GAR's sixty thousand sons. The youths had been reduced to this state by the indignation of CAPILA, a saint, whose devotions they had disturbed in their eager quest of the horse that was to be the victim of an *Aswamed'ha* by their father. Their misfortunes did not, however, cease with their existence, as their admission to *Swerga* depended, according to the instructions of GARUDA, upon the use of the water of the *Ganges* in the administration of their funeral rites. At this period, the *Ganges* watered the plains of heaven alone, and it was no easy undertaking to induce her to resign those for an humble and earthly course. SA'GAR, his son ANSUMAN, and grandson DWILIPA, died without being able to effect the descent of the heavenly stream; but his great grandson BHAGIRAT'HA was more fortunate, and his long continued austerities were rewarded by the fall of the *Ganges*, the

bathing of the ashes of his ancestors with the holy water, and the establishment of them in the enjoyments of *Swerga*. The whole story is told in the first Book of the *Ramdyana*, from the 32d to the 35th section : see the *Ramdyana* with translation, by the worthy and indefatigable missionaries, Messrs. CAREY and MARSHMAN.

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Note 110, page 42, verse 345.

*She who with smiling waves disportive strayed.*

The earth being unable to bear the sudden descent of so great a river as the *Ganges*, SÍVA was induced, at the intercession of BHAGIRAT'HA, to interpose his sacred head. Accordingly GUNGA first alighted on the head of the deity, and remained for a considerable period wandering amongst the tresses of his long and entangled hair, to the extreme jealousy and displeasure, according to CA'LIDA'sA, of the Goddess GOURÍ or PARVATÍ, SÍVA's consort.

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Note 111, page 42, verse 351.

*Thy form like INDRA's Elephant displayed.*

We have already noticed, that presiding deities are attached to the various points of the compass, and that each of these deities is furnished with a male and female Elephant : amongst these, the most distinguished is AIRA'VATA, the Elephant of INDRA, in his capacity of *Regent* of the East.

Note 112, page 42, verse 354.

*As where the Jumna mixes with the tide.*

The waters of the *Jumna* or *Yamuna*, are described as much darker than those of the *Ganges* at the point of their confluence, from the circumstances of the stream being less shallow and less discoloured with clay or sand. Occasionally, indeed, the waters of the *Ganges* there are so white from the diffusion of earthy particles, that according to the creed of the natives, the river flows with milk. The confluence of rivers always forms a sacred spot in *India*; but the meeting of the *Ganges* and *Jumna*, at *Prayaga* or *Allahabad*, from the sanctity of both the currents, and from the supposed subterraneous addition of the *Saraswati*, is a place of distinguished holiness.

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Note 113, page 42, verse 355.

*As SIVA's Bull upon his sacred neck.*

The Bull is the vehicle of *SIVA*, and the animal of the god is always painted of a milk-white colour.

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Note 114, page 43, verse 360.

*And the Musk Deer spring frequent from the caves.*

This animal is what is called the *Thibet Musk*, “ but its favourite residence is among the lofty *Himalley* (*Himdlaya*) mountains, which divide *Tartary* from *Hindoostan*.” See the best account of the *Musk Deer* yet published, in *GLADWIN'S*

Oriental Miscellany, *Calcutta*, 1798, accompanied with accurate drawings by Mr. HOME, of the figure, teeth, hoofs, &c.

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Note 115, page 43, verse 361.

*From writhing boughs should forest flames arise.*

The conflagration of the woods in *India* is of frequent occurrence, and the causes of it are here described by the poet. The intertwining branches of the *Saral* (*pinus longifolia*), of the *Bambu*, and other trees, being set in motion by the wind, their mutual friction engenders flame; this spread abroad by the air, and according to the poet, by the thick tails of the *Yac* of *Tartary*, or *Bos Grunniens* (from which *Chowries* are made), readily communicates to the surrounding foliage, dried up by the heat of the sun and exceedingly inflammable. The burning of a forest is so well described in the *Ritu Sanhāra*, that I cannot avoid citing the passage, although its length perhaps requires an apology. Omitting a few repetitions and excrescences, it may be thus translated:

- “ The forest flames; the foliage, sear and dry,
- “ Bursts in a blaze beneath the torrid sky;
- “ Fanned by the gale, the fires resplendent grow
- “ Brighter than blooming *safflower's* vermil glow,
- “ Brighter than *minium's* fierceness, as they wind
- “ Around the branch, or shoot athwart the rind,
- “ Play through the leaves, along the trunk ascend,
- “ And o'er the top in tapering radiance end.

“ The crackling *Bambu* rushing flames surround,  
 “ Roar through the rocks, and through the caves resound  
 “ The dry blade fuel to their rage supplies,  
 “ And instant flame along the herbage flies ;  
 “ Like palest gold the towering ray aspires,  
 “ And wafting gusts diffuse the wasting fires,  
 “ Wide fly the sparks, the burning branches fall,  
 “ And one relentless blaze envelops all.”

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Note 116, page 43, verse 369.

*So shall the Śrabhas who thee oppose.*

The *Śrabha* is a fabulous animal, described as possessing eight legs, and of a fierce untractable nature ; it is supposed to haunt these mountains especially.

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Note 117, page 43, verse 372.

*White as a brilliant smile, thy hailstones fly.*

It is remarkable, that a laugh or smile is always compared to objects of a white colour by *Hindu* writers.

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Note 118, page 43, verse 373.

*Next to the mountain with the foot imprest.*

The fancied or artificial print of some saint or deity, on hills or detached stones, is a common occurrence in the creeds of the East. The idea is not confined to the inhabitants of *Hindoostan*, but is asserted similarly by those of *Nepal*, *Ceylon*, and *Ava*,

as may be seen in TURNER's journey to *Nepal*, SYME's Embassy to *Ava*, &c. The *Mussulmans* also have the same notion with respect to many of the Prophets; for they believe that the marks of ADAM's feet remain on a mountain in the centre of *Ceylon*, and that those of ABRAHAM were impressed upon a stone which was formerly at *Mecca*, and which he had used as a temporary scaffold in constructing the upper part of the primary *Caaba*. A number of similar stories may be found in *Mirkhond*, and other *Mohammedan* authors. The *Himdlaya* mountains are the scene of most of SIVA's adventures, his religious abstraction, his love, marriage, &c. and the place here mentioned may have some connexion with the *Ghdt*, and neighbouring hill at *Haridwdra*, mentioned in Capt. RAPER's account of the survey of the *Ganges*, by the name of *Haraca Pairi*, the foot of HARA or SIVA.

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Note 119, page 44, verse 376.

*Around the spot in pious circles go.*

Circumambulating a venerable object or person, is a usual mark of profound respect. In *Sacontala*, CANNA thus addresses his foster daughter on the eve of her departure: "My best beloved, come and walk with me round the sacrificial fire." And again, in the *Ramayana*, we have the same ceremony described thus: "Hearing the words of JANAKA, the four super-porters of RAGHU's race, previously placed according to the direction of VASHIS'THA, took the hands of the four damsels within their's, and with their spouses, circumambulated the

“ fire, the altar, the king, and the sages.” *Ramayana* with Translation, 1, 60, 37.

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Note 120, page 44, verse 386.

*The swelling gale breathes sweetly through the canes.*

The whistling of the wind in the hollow reeds, or *Bambus*, may easily be conceived to afford the music of the pipe or flute, of which it was the origin, if we may believe LUCRETIUS :

“ And Zephyr, whistling through the hollow reeds,

“ Taught the first swains the hollow reeds to sound.”

GOOD'S Translation.

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Note 121, page 44, verse 387.

*And from the lovely songsters of the skies.*

The lovely songsters are the females of the *Cinnaras*, or demi-gods attendant upon CUVÉRA, and the musicians of *Swerga*.

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Note 122, page 44, verse 388.

*Hymns to the victor of TRIPURA rise.*

*Tripura* is the name of a city, or rather, as its etymology implies, *three cities* collectively. These formed the domain of a celebrated demon, or *Asur*, destroyed by SÍVA, and were reduced to ashes by that Deity. According to the commentators, we have here a full and complete concert in honour of MAHADÉVA.



Note 123, page 44, verse 390.

*And Crouncha's celebrated pass select.*

I have not been able to make any thing of this pass or hole. The original text states it to be on the very skirt of the snowy mountain, and calls it also " the gate of the geese," who fly annually this way to the *Manasarovara* lake. *Crouncha* is described as a mountain in the *Mahabharat*, and being personified, is there called the son of *Maindca*. A mountain, also called *Crouncha Meru*, occurs in Mr. WILFORD's lists, amongst those mountains situated in the north. It must lie at some distance from the plains, and perhaps the poet, by using the term *upatata*, implies its relative situation with the loftiest part of the range or proper snow-clad mountains.

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Note 124, page 44, verse 392.

*And erst a hero's mighty arrows tore.*

The *Crouncha* pass or defile in the *Crouncha* mountain, is said to have been made by the arrows of BHRĠGUPATI, or PARASURA'MA, who was educated by SIVA on mount *Cailāsa*, and who thus opened himself a passage from the mountains, upon the occasion of his travelling southwards to destroy the *Cshetrya* or military race. PARASURA'MA is an *Avatar*, or descent of VISHNU, in the person of the son of the Saint JAMADAGNI; and this Saint being also descended from the celebrated sage BHRIGU, his son is named BHRĠGUPATI, or *Chief* of that race.

Note 125, page 45, verse 395.

*The sable foot that BALI marked with dread.*

The story of BALI and the VAMANA, or dwarf *Avatar*, has been frequently repeated from the account of SONNERAT and the relations in the Asiatic Researches. As the former is not very prolix, it may be here inserted to save the trouble of further reference.

“ The fifth incarnation was in a *Bramin* dwarf, under the name  
 “ of VAMEN ; it was wrought to restrain the pride of the giant  
 “ BELY. The latter, after having conquered the Gods, expelled  
 “ them from *Sorgon* ; he was generous, true to his word, com-  
 “ passionate, and charitable. VICHENOU, under the form of a  
 “ very little *Bramin*, presented himself before him, while he  
 “ was sacrificing, and asked him for three paces of land to  
 “ build a hut. BELY ridiculed the apparent imbecility of the  
 “ dwarf, in telling him, that he ought not to limit his demand  
 “ to a bequest so trifling ; that his generosity could bestow  
 “ a much larger donation of land. VAMEN answered, that,  
 “ being of so small a stature, what he asked was more than  
 “ sufficient. The prince immediately granted his request, and  
 “ to ratify his donation, poured water into his right hand, which  
 “ was no sooner done, than the dwarf grew so prodigiously,  
 “ that his body filled the universe ! He measured the earth  
 “ with one pace, and the heavens with another, and then sum-  
 “ moned BELY to give him his word for the third. The prince  
 “ then recognized VICHENOU, adored him, and presented his  
 “ head to him ; but the God, satisfied with his submission, sent

“ him to govern the *Pandalon*, and permitted him to return  
 “ every year to the earth, the day of the full moon, in the  
 “ month of November.” SONNERAT'S *Voyages in the East-Indies*, Calcutta edition, vol. i. p. 22.

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Note 126, page 45, verse 398.

*Renowned Caildsa's venerated guest.*

*Caildsa*, as it here appears a part of the *Himdlā* range, is in fable a mountain of costly gems or of crystal, the scite of CUVÉRA'S capital, and the favourite haunt of SÍVA. I shall borrow from the notes to SOUTHEY'S *Curse of Kehdma*, a description of it from BALDÆUS, curious enough in itself, but still more so for its strange medley of accuracy and incorrectness, and its uncouth transformation and commixture of the *Sanscrit* names. “ The residence of IXORA (*Iswara*) is upon the silver  
 “ mount *Calaja* (*Caildsa*), to the south of the famous mountain  
 “ *Mahameru*, being a most delicious place, planted with all sorts  
 “ of trees, that bear fruit all the year round. The roses and  
 “ other flowers send forth a most odoriferous scent; and the  
 “ pond at the foot of the mount, is inclosed with pleasant walks  
 “ of trees, that afford an agreeable shade, whilst the peacocks  
 “ and divers other birds entertain the ear with their harmonious  
 “ noise, as the beautiful women do the eyes. The circumjacent  
 “ woods are inhabited by a certain people called *Munis* or *Rixis*  
 “ (*Rishis*), who, avoiding the conversation of others, spend  
 “ their time in offering daily sacrifices to their God.

“ It is observable, that though these *Pagans* are generally  
 “ black themselves, they do represent these *Rixis* to be of a  
 “ fair complexion, with long white beards, and long garments  
 “ hanging cross-ways, from about the neck down over the  
 “ breast. They are in such high esteem among them, that they  
 “ believe whom they bless are blessed, and whom they curse  
 “ are cursed.

“ Within the mountain lives another generation, called *Jexa-*  
 “ *quinnera* (*Yacsha* and *Cinnara*) and *Quendra* (*Indra*) who are  
 “ free from all trouble, and spend their days in continual con-  
 “ templation, praises, and prayers to God. Round about the  
 “ mountain stand seven ladders, by which you ascend to a  
 “ spacious plain, in the middle whereof is a bell of silver and  
 “ a square table, surrounded with nine precious stones of  
 “ divers colours. Upon this table lies a silver rose, called *Ta-*  
 “ *marapua* (?), which contains two women as bright and fair  
 “ as a pearl: one is called *BRIGASIRI* (?) i. e. the Lady of the  
 “ Mouth, the other *TARASIRI* (?) i. e. the Lady of the Tongue:  
 “ because they praise GOD with the mouth and tongue. In the  
 “ centre of this rose is the triangle of *Quivelinga* (*Siva-linga*),  
 “ which they say is the permanent residence of God.” *BALDÆUS.*

—The latter part of this description is quite new to the *Pandits*,  
 and I suspect is rather *Mohummedan* than *Hindu*.

Note 127, page 45, verse 402.

*Shaken not sundered, stable though unstrung.*

This alludes to a legend of RA'VANA's having attempted to remove the mountain from its situation: although he did not succeed as well as *Satan* and his compeers, when

“ From their foundations loosening to and fro

“ They plucked the seated hills,”

he considerably unhinged its foundations. The story perhaps originates with the curious vibrating rock at *Mahabalipuram*, of which it may be said, as is observed by SELDEN of Main-amber, i. e. Ambrose's Stone in *Cornwall*, not far from *Penzance*, that “ it is so great that many men's united strength cannot remove “ it, yet with one finger you may wag it.”

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Note 128, page 45, verse 403.

*Whose lofty peaks to distant realms in sight.*

The lofty peaks of the *Himdlaya* range of mountains are very justly stated by the poet to be visible to surrounding regions. They are seen in the south, from situations more remote than those in which any other peaks have been discerned, and the supposition of their exceeding even the *Andes* in elevation, has been confirmed by recent inquiries, which will become public with the appearance of the twelfth volume of the *Asiatic Researches*.

Note 129, page 45, verse 408.

*Thy glossy glooms metallic darkness spread.*

The expression in the original may be rendered, “ shining like antimony mixed up with oil,” a mixture used for darkening the eye-lashes or the edges of the eye-lids, a practice common to the females of the East. It is also explained to mean merely, “ black divided antimony ;” and the shining greyish blue of the sulphuret of antimony, the substance alluded to, may often be observed in the hue of heavy clouds.

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Note 130, page 45, verse 409.

*As shews a HALABHRĪTA'S sable vest.*

HALABHRĪTA is a name of BALARA'MA, and implies, as has been before explained, his use of a ploughshare as a weapon. He is represented of a white colour, clothed in a dark blue vest, and is thus alluded to in the introduction to the *Gita Govinda* of JAYADE'VA, thus translated by Sir WM. JONES, in his Essay on the Chronology of the *Hindus*. “ 'Thou bearest on thy bright  
“ body a mantle shining like a blue cloud, or like the water of  
“ the *Yamuna*, tripping towards thee through fear of thy fur-  
“ rowing ploughshare, Oh CE'SAVA ! assuming the form of BA-  
“ LARA'MA, be victorious, Oh Heri ! Lord of the universe !”

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Note 131, page 46, verse 412.

*In sport may GOURI with her SIVA stray.*

I have already noticed, that these mountains are the scene of

SÍVA's loves and sports : they may still be considered as his favourite haunts, for some traces of him seem to start up in every direction amongst them. See the late Travels to the Source of the *Ganges*, and Col. HARDWICKE's Tour to *Sirinagur*.

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Note 132, page 46, verse 420.

*Thy graceful form in sportive mischief whirl.*

The meaning of this can only be readily conceived by those who know what a *Goolab pash* is ; a small vessel for sprinkling rose-water, &c. In such a capacity is the Cloud to be used by the youthful goddesses.

---

Note 133, page 46, verse 421.

*While lightning gems around each wrist that wind.*

The diamond and thunderbolt, according to *Hindu* notions, are of one substance, and are called by the same appellation, *rajra*. As the fall of the thunderbolt is usually followed by rain, and may thus be considered as its cause, the propinquity and the mutual friction of the same substance upon the wrists of our young ladies, is in like manner supposed to occasion the dispersion of the fluid treasures of the Cloud.

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Note 134, page 46, verse 426.

*Of heart as timid, as of purpose vain.*

“ Unsteady in their sports,” is the literal expression of the original ; but the commentators dilate the sentiment in the man-

ner here adopted. Our joint want of gallantry may find a precedent even in the poet of this science, for OVID makes Hero write thus to Leander :

“ Weak as her frame the tender virgin's mind.”

---

Note 135, page 47, verse 430.

*Imbibe the dews of Mánasa. . . . .*

*Mánasa*, *Manasarovara*, or commonly *Man-sarour*, is a celebrated lake situated in the centre of the *Himdlaya* mountains, and was long said to be the source of the *Ganges* and *Brahmaputra* rivers. With respect to the first of these, the statement has been found to be erroneous, and we have no positive proofs of its accuracy with regard to the latter. Some period has elapsed since it was visited by *Europeans*, and the chief information possessed at present, has been derived from the vague reports of *Hindu* pilgrims, the lake being of great note in their sacred books, and an object of their veneration.

We here take leave of the geographical part of the poem, which is highly creditable to CALIDA'SA's accuracy, and now come to the region of unmixed fable, the residence of CUVÉRA and his attendant demigods.

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Note 136, page 47, verse 430.

*A friendly veil round Airavata's head.*

INDRA's elephant, *ut supra*, Note 111, page 128.



Note 137, page 47, verse 432.

*Where heavenly trees with fainting blossoms blow.*

Literally, "the *Calpa* trees," one of the five kinds which flourish in INDRA's heaven. They are enumerated in the *Amara Cósha*.

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Note 138, page 47, verse 434.

*Behold the city of the Gods impend.*

*Alaca*, the capital of CUVÉRA.

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Note 139, page 47, verse 440.

*Whose soaring summits kiss the lofty skies.*

I have availed myself of the aid of the commentators to make out this passage rather more fully than it occurs in the original, and consequently more intelligibly to the *English* reader. The poet describes the toilet of the *Yacshinis*, or female *Yacshas*, through the six seasons of the year, by mentioning as the selected flowers, those peculiar to each period. Thus the *Lotus* blooms in *Sarat*, or the sultry season, two months of our autumn; the *Cunda* (*jasminum pubescens*) in *Sisira*, or the dewy season; the *Lod'h*, a species of tree (*symplocos racemosa*, Rox.); is in blossom in *Himante*, or winter; the *Curuvaca* (*gomphrena globosa*), in *Vasanta*, or spring; the *Sirtsha* (*mimosa sirtsha*), in the hot months, or *Grishma*; and the *Nipa*, or *Cadamba* (*nauclea cadamba*), at the setting in of the rains. It is to the commentators'

also, that I am indebted for the sole occupation of the goddesses being pleasure and dress : the fact is,

“ ..... To sing, to dance,

“ To dress, and troll the tongue, and roll the eye,”

constitute a very well-educated female, according to the customs of *Hindoostan*. We cannot help, however, being pleased with the simplicity and propriety of taste, which gives to the graceful ornaments of nature so prominent a part in the decoration of feminine beauty.

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Note 140, page 48, verse 458.

*And wines from grapes of heavenly growth distil.*

So MILTON, *Paradise Lost*, Book v, line 426.

“ ..... In Heaven the trees

“ Of life ambrosial fruitage bear, and vines

“ Yield nectar,”

And again, line 835,

“ ..... Rubied nectar flows,

“ Fruit of delicious vines, the growth of Heaven.”

---

Note 141, page 48, verse 460.

*Like stars that glitter through the shades of night.*

Thus BEN JOHNSON :

“ The starres that are the jewels of the night.”

Note 142, page 49, verse 466.

*Speak of fond maids, and wanderers from home.*

I have already mentioned, that the *Hindus* always send the lady to seek her lover, and they usually add a very reasonable degree of ardour and impatience. Our poet, in another place, compares the female so engaged to a rapid current; thus in the *Ritu Sanhdra*:

“ Fast flow the turbid torrents, as they sweep  
 “ The shelving vallies to rejoin the deep,  
 “ And like the damsel, prodigal of charms,  
 “ Who seeks impatiently her lover’s arms,  
 “ Bound o’er each obstacle with headlong force,  
 “ And banks and trees demolish in their course.”

---

Note 143, page 49, verse 468.

*The splendid lamp glows vivid through the night.*

The meaning is given more nearly in an Epigram in the *Anthology*.

“ *Ludite, sed vigiles nolite extinguere lychnos.*”

I have indeed, in this place, concentrated, and in part omitted, two verses of the original, as offensive to our notions of the decorum of composition. I cannot admit, however, that *Hindu* literature, speaking generally, is more liable to the reproach of indecency than that of *Europe*. Nothing can be found in their serious works half so licentious as are many passages in the writings of OVID, CATULLUS, PROPERTIUS, and

even the elegant FLACEUS. To descend to modern times, ARIOSTO and BOCCACCIO amongst the *Italians*; BRANTOME, CREBILLON, VOLTAIRE, LA FONTAINE, and the writers of many recent *philosophical* novels, amongst the *French*, furnish us with more than parallels for the most indelicate of the *Hindu* writers. With respect to ourselves, not to go back to the days in which "*obscenity was wit*," we have little reason to reproach the *Hindus* with want of delicacy, when we find the exceptionable, though elegant poetry of LITTLE, generally circulated and avowedly admired. We should also recollect the circumstances of *Indian* society, before we condemn their authors for the ungarded expressions which we conceive to trespass upon the boundaries of decorum. These authors write to men only; they never think of a woman as a reader. Now, even in polished *European* society, amongst men alone, conversation takes commonly greater liberties than any *Hindu* composition; and it is fair to infer that, were our writings addressed only to the male portion of society, they would partake of a similar character. Extreme attention to delicacy would, in that case, be regarded as puerile or fastidious, it is so now in works of science; and GIBBON and HUME seem to consider it so in historical writing: if, then, we were not apprehensive of sullying those minds, whose purity we are interested in preserving, the breach of the rules of delicacy would take place to a greater extent than it has done in works of imagination. I am not sure that, were this to happen, the quantity of virtue in the world

would be much diminished ; what is natural, cannot be vicious ; what every one knows, surely every one may express ; and that mind which is only safe in ignorance, or which is only defended by decorum, possesses but a very feeble defence and impotent security. I have said more upon this subject than was perhaps necessary, but I am anxious that the *Hindus* should have justice done to them, and not be held up to the world, as they have been, by a mistaken, and I am afraid, a spiteful zeal, as monsters of impurity.

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Note 144, page 49, verse 469.

*Or the soft glories of the lunar beam.*

The moon gem, or *Chandracdnta*.

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Note 145, page 49, verse 473.

*The Lord of Love, remembering former woe.*

This alludes to the fate which befel the *Hindu* CUPID upon his assailing SÍVA, whom, at the desire of the Gods, he inflamed with the love of PA'RVATI. SÍVA, in his wrath, reduced the little deity to ashes, by a flame from the eye in his forehead ; and although he was subsequently restored to animation, he is here supposed to remain in dread of his former enemy. The whole story is spiritedly told in Sir WM. JONES's hymns to CAMDEO and to DURGA.

Note 146, page 49, verse 477.

*And wanton glances emulate the dart.*

The eye darting arrows is an idea familiar to *English* poetry, as in these instances :

“ Her eyes *darted* contagious fire.”

MILTON.

“ Her eyes carried *darts of fire*,

“ Feathered all with swift desire.”

GREENE's *Never too late*.

“ I mote perceive how in her glancing sight,

“ Legions of loves with little wings did fly,

“ *Darting* their deadly arrows fiery bright.”

SPENSER. *Sonnet* 16.

“ And those *love-darting eyes* shall roll no more.”

POPE's *Elegy*.

Note 147, page 50, verse 484.

*The painted floor, or gilded roof despoil.*

It is customary amongst the *Hindus*, upon festival occasions, to smooth and paint the ground on which worship is to be performed, or the assembly to be held. As this spot is generally in an open area within the walls of the house, a shower of rain is of course very hostile to such decoration.

Note 148, page 50, verse 488.

*And low to earth, the tall Manddra bends.*

The Coral tree : *Erythrina Indica*.

Note 149, page 50, verse 490.

*And nurtures like a child . . . . .*

Tender attachment to natural objects is one of the most pleasing features in the poetical compositions of the *Hindus*. It is very frequently expressed, and perhaps in few places with more beauty than in the Drama of SACONTALA, where, upon departing from the bower of her foster father, she bids adieu to the plants she had carefully tended, and the orphan fawn she had reared. The whole of this scene must be read with pleasure, and may be classed with the departure of GOLDSMITH's village family from Auburn, and the farewell of EVE to the bowers of Paradise.

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Note 150, page 50, verse 498.

*The golden circle of a plantain grove.*

MILTON applies the epithet *golden* to the fruits of heaven as often as CA'LIDA'SA : thus in the fourth book, within a few lines, we have :

" . . . . . Blooming ambrosial fruit

" *Of vegetable gold.*"

And again,

" Others whose fruit burnished with *golden* rind,

" Hung amiable, Hesperian fables true."

Note 151, page 51, verse 501.

*See where the clustering Mdd'havi entwines.*

This creeper (*gärtneria racemosa*, or *banisteria Bengalensis*) is often alluded to by the Poets for its superior elegance, and the beauty of its red blossoms.

Note 152, page 51, verse 502.

*And bright Curuvaca the wreath confines.*

*Curuvaca* is the crimson Amaranth: the Sanscrit name is also applied to a blue species of *Barleria*.

Note 153, page 51, verse 503.

*Profuse, Asoca sheds its radiant flower.*

*Jonesia asoca*: speaking of which Sir Wm. Jones says, "The vegetable world scarcely exhibits a richer sight, than an *asoca* tree in full bloom."

Note 154, page 51, verse 504.

*And budding Césara adorns the bower.*

A tree yielding a strong smelling flower (*Mimusops elengi*).

Note 155, page 51, verse 505.

*These are my rivals; for the one would greet,*

These allusions refer to some particular notions of the *Hindus* respecting the *césara* and *asoca*, which plants are said to blossom upon being touched respectively by the face, or foot of



a female. The story is probably originally poetical; thus DRAYTON, in his *Shepherd's Serina*, expatiates upon a similar idea.

“ The verdant meads are seen,  
“ When she doth view them,  
“ In fresh and gallant green,  
“ Straight to renew them :  
“ And every little grass,  
“ Broad itself spreadeth,  
“ Proud that this bonny lass  
“ Upon it treadeth.”

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Note 156, page 51, verse 512.

*The blue-necked peacock to the summit flies.*

The wild peacock, although it lays its nest upon the ground, is said by Capt. WILLIAMSON to roost constantly on the loftiest trees.

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Note 157, page 51, verse 514.

*My fair awakens from her tinkling zone.*

A girdle of small bells is a favourite *Hindu* ornament; also silver circles at the ancles and wrists, which emit a ringing noise as the wearer moves.

Note 158, page 51, verse 518.

CUVÉRA's treasures ; that abode is mine.

" .... Thick with sparkling oriental gems

" The portal shone." *Paradise Lost*, book iii, line 507.

For such CUVÉRA's nine treasures are sometimes supposed to be. *Rāmdsrama*, commenting upon *Amera*, thus enumerates them from the *Sabdarāva*. " The *Padma*, *Mahapadma*, *Sanc'ha*, " *Macara*, *Cach'hapa*, *Mucunda*, *Nanda*, *Nila*, and *C'harva*, are " the nine *Nid'his*." The *Sabda Retnavali* also has the same reading. In *Hemachandra* and the *Sabda Māla*, *cunda* is substituted for *nanda*. *Nid'hi* is the generic name, but how it should be rendered into *English*, I am not prepared to say. Mr. COLEBROOKE calls the particular *Nid'his*, *auriferous gems* : see his Translation of the *Amera Cōsha*. Some of the words bear the meanings of precious or holy things ; thus *Padma* is the lotus, *Sanc'ha* the shell or *conc'h* : again, some of them imply large number ; thus *Padma* is 10,000 millions, and *Mahapadma* is 100,000 millions, &c. but all of them are not received in either the one or the other acceptation. We may translate almost all into *things*, thus, a lotus, a large lotus, a shell, a certain fish, a tortoise, a crest, a mathematical figure used by the *Jainas*. *Nila* refers only to colour, but *C'harva*, the ninth, means a dwarf. Mr. KINDERSLEY, translating through the medium of the *Tamul*, has called eight of CUVÉRA's gems, the coral, pearl, cat's eye, emerald, diamond, sapphire, ruby, and topaz : the ninth he leaves undetermined. In Dr. HUNTER's

Dictionary I find one only of the nine in the *Hindoostanee* language, *Neelum* or *Neelmin*, derived from *nilamani*, a blue gem, and interpreted the *sapphire*. (*Padmaranga*) *Padma*-colour means a *ruby*, and possibly the *Padma* may be the same; perhaps *cach'hapa* the *tortoise*, means *tortoise-shell*, and *macara* may be an error for *maraca* or *maracata*, an *emerald*, or it may imply the same stone from the green colour of the fish: these, however, are mere conjectures. Agreeably to the system of the *Tantrics*, the *Nid'his* are personified, and upon certain occasions, as upon the worship of *LACSHMI*, the Goddess of Prosperity, &c. come in for a share of religious veneration; they have also their peculiar *mantras* or mystical verses.

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Note 159, page 52, verse 522.

*Faint are the charms the Camala displays.*

The *Camala* is a name of the lotus.

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Note 160, page 52, verse 530.

*Where the bright fire-fly wings his glittering way.*

The fire-fly presents a very beautiful appearance, as its soft and twinkling light is contrasted with the deep shade of the bushes, in which it may be seen in great numbers during the wet season. The phenomenon is common to the East and the West *Indies*, and it may be amusing to see the effect produced by it on different persons and at different periods. *MOORE*, meeting with it in *America*, writes some elegant stanzas on the

subject, and adds to the lightness of his verse, the solidity of prose, in the authority of this note. “ The lively and varying illumination with which these fire-flies light up the woods at night, gives quite an idea of enchantment. *Puis ces mouches se développant de l’obscurité de ces arbres, et s’approchant de nous, nous les voyions sur les orangers voisins, qu’ils mettoient tout en feu, nous rendant la vue de leurs beaux fruits, que la nuit avoit ravie, &c.*”—L’HISTOIRE DES ANTILLES. See MOORE’s Odes and Epistles. We have now to hear the description of a traveller of 1672, the learned and *very devout* JOHANNES FRYER, M.D.

“ The next day, at twelve o’clock at noon, we struck into our old road at *Moorbar*, from whence before we were misguided. We packed hence by five in the afternoon, and left our burnt wood on the right hand, but entered another made us better sport, deluding us with false flashes, that you would have thought the trees on a flame, and presently, as if untouched by fire, they retained their wonted verdure. The *Coolies* beheld the sight with horror and amazement, and were consulting to set me down, and shift for themselves; whereof being informed, *I cut two or three with my sword, and by breathing a vein, let Shitan (the Devil) out, who was crept into their fancies, and led them as they do a startling jade, to smell to what their wall-eyes represented amiss; where we found an host of flies, the subject both of our fear and wonder, which the sultry heat and moisture had*

“ generated into being, the certain prodromus of the ensuing  
 “ rain, which followed us from the hills.

“ This gave my thoughts the contemplation of that mira-  
 “ culous bush crowned with innocent flames, *that gave to Moses*  
 “ *so pleasant and awful a prospect* ; the fire that consumes every  
 “ thing seeming rather to dress than offend it.”

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Note 161, page 52, verse 532.

*The first best work of the Creator's hands.*

Literally, the first creation of BRAHMA': and *first* may refer to time, or to degree ; it most probably here means best. So MILTON, speaking of EVE,

“ Oh fairest of creation, last and best

“ Of all GOD's works.” *Paradise Lost*, book ix, line 896.

We now enter upon perhaps the most pleasing part of this elegant little poem, the description of the YACSHA's wife. I may perhaps come under the denomination of those who, according to the illiberal and arrogant criticism of such a writer as a Mr. PINKERTON, prove, “ that the climate of *India*, while it  
 “ inflames the imagination, impairs the judgment,” when, standing in very little awe of such a poetical censor, I advance an opinion, that we have few specimens, either in classical or modern poetry, of more genuine tenderness or delicate feeling.

Note 162, page 52, verse 535.

*Whose teeth like pearls, whose lips like Bimbas show.*

The *Bimba* (*bryonia grandis*) bears a red fruit, to which the lip is very commonly compared.

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Note 163, page 53, verse 537.

*Lone as the widowed Chacravdci mourns.*

The *Chacravdci* is the ruddy goose (*anas casarca*), more commonly known in *India* by the appellation *Brahmany Duck* or *Goose*. These birds are always observed to fly in pairs during the day, but are supposed to remain separate during the night. In the *Hindoostanee Philology* of Messrs. GILCHRIST and ROEBUCK, an amusing account of the popular belief on this subject is thus given, " This bird, in the poetry of the *Hindus*, is  
" their turtle dove, for constancy and connubial affection, with  
" the singular circumstance of the pair being doomed for ever  
" to nocturnal separation, for having offended one of the *Hindu*  
" divinities (*Munis* or saints): whence,

" Mark heaven's decree, and man forbear

" To aim thy shafts or puny thunder

" At these poor fowls, a hapless pair,

" Who pass the lonely nights asunder.

" If we believe popular tradition and assertions, the cause is so  
" far confirmed by the effect observable in the conduct of these  
" birds to the present day, who are said to occupy the opposite

“ banks of a water, or stream, regularly every evening, and  
 “ exclaim the live long night to each other, thus :

“ Say shall I come, my dear, to thee,

“ Ah no indeed that cannot be ;

“ But may I wing my love to you,

“ Nay, chuck, alas, this will not do.”

---

Note 164, page 53, verse 540.

*Half of my soul, and partner of my life.*

So MILTON,

“ Part of my soul, I seek thee and thee claim,

“ My other half.”

“ My second existence,” are the words of the original ; and the other expression, “ my half,” is not more uncommon in *Sanscrit* than in western poetry. Thus these tender, and as Mrs. MALAPROP thinks, profane expressions of endearment, seem to have obtained a very extensive circulation. *My life, my soul*, are common to most of the *European* languages ; and the most frequent epithet by which a mistress is addressed in *Persian* or *Hindoostanee*, *jân*, is of a similar import. Amongst the *Romans*, *vita* and *anima* were used in the same manner, or even in the temperate warmth of friendship, as HORACE calls VIRGIL,

“ Half of my soul,”

And PROPERTIUS, addressing his mistress, calls her his life :

“ I'll burst, my life, the brazen chains.”

We may suppose the *Romans* derived these pretty words from

the *Greeks*; and indeed, as we learn from JUVENAL, vi. 194, they were very fond of employing, though not in the most becoming manner, the original terms, *Ζωὴ καὶ ψυχὴ*, the *English* translation of which has been given at some length, by Mrs. TIGHE, in her poem of *Psyche*, and with some addition by Lord BYRON in his *Anglo-Greek* song, the burthen of which is the old sentiment in a modern antique shape, or *my life, I love you*, in the *Ζωὴ μὲν σὰς ἀγαπῶ* of the *Greek* of the *Morea*.

---

Note 165, page 53, verse 541.

*Nipped by chill sorrow, as the flowers enfold.*

So in Lord LYTTLETON's Monody :

“ A sudden blast from *Appenninus* blows,

“ Cold with perpetual snows ;

“ The tender blighted plant shrinks up its leaves and dies.”

---

Note 166, page 53, verse 543.

*I view her now ! long weeping swells her eyes.*

In this she resembles the *Lesbia* of *Catullus* :

“ Her swollen eyes are red with weeping.”

---

Note 167, page 53, verse 550.

*And sacred sacrifice augments her woes.*

Thus LAODAMEIA to PROTESILAUS, in OVID :

“ We offer incense up, and add our tears.”

The commentators, however, are not agreed how to interpret



this passage in the original text, *valivdydkuld*, nor the expression, *nipatatipuré*, " She falls before thee : " they seem, however, to conceive it means, that the approach of the Cloud reminding her of its being the period at which absent husbands usually return home ; she recollects that the return of her own lord is proscribed, and therefore either falls in a swoon, or with excess of affliction. The sacrifice is to be performed to render the Gods propitious, or it is a sacrifice called *kdkavali*, usually performed by women at the beginning of the rainy season. Some interpret *puré* " in the city," not " before, in front."

---

Note 168, page 53, verse 554.

*And tells the tuneful Sáricá her grief.*

The *Sáricá* (*gracula religiosa*) is a small bird, better known by the name of *Maina*. It is represented as a female, while the *Parrot* is described as a male bird ; and as these two have, in all *Hindu* tales, the faculty of human speech, they are constantly introduced, the one inveighing against the faults of the male sex, and the other exposing the defects of the female. They are thus represented in the fourth story of that entertaining collection, the *Buetal Pucheese*.

Ladies have always been distinguished for maintaining pet animals, and the fancy seems to have been equally prevalent in the east and west, and in ancient or modern times. The swallow of *Lesbia*, *Passer deliciæ meæ puellæ*, may rival the *Sáricá* of the wife of the *Yacsha*, and Bullfinch of Mrs. THROCKMORTON : see COWPER'S Poems.

Note 169, page 54, verse 557.

*In vain the lute for harmony is strung.*

The lute is here put for the *Veena* or *Been*, a stringed instrument of sacred origin, and high celebrity amongst the *Hindus*. In *Bengal*, however, players on this instrument are very rarely met with, and amongst the natives of this province the *English* fiddle is its substitute. In the *Jatras*, or *Dramatic* performances, still current amongst them, I have seen the entrance of NA'REDA, the traditionary inventor of the *Veena*, bearing in its stead a violin. The *Veena* is much the most harmonious and scientific of all the *Hindu* instruments of music; a description of it may be found in the first volume of the Asiatic Researches.

---

Note 170, page 54, verse 538.

*And round the robe-neglected shoulder slung.*

Robe-neglected is here put for *dirty clothes*; so LAODAMEIA says,

“ And with my squalid vesture ape thy toils.”

---

Note 171, page 54, verse 560.

*Our race's old commemorative strain.*

“ The verse made in honour of my kindred :” a circumstance that points out some affinity to the songs of the ancient minstrels and family bards.

Note 171, page 54, verse 568.

*As widowed wives in cheerless absence find.*

- So in Hero's epistle to Leander :

“ With arts, as women use, we cheat the lazy time.”

---

Note 173, page 54, verse 570.

*That graced with monthly piety the door.*

The *Hindus* pay a species of adoration to many inanimate objects : amongst others the door-way, or door-post, receives such homage as is rendered by hanging up a flower or a garland there once a month.

---

Note 174, page 55, verse 576.

*But much, I dread, a bitterer night succeeds.*

So CATULLUS :

“ The day is bitter now, but bitterer still

“ Will be night's shadows.”

---

Note 175, page 55, verse 582.

*And waking now, his absence to deplore.*

In the 11th *Idyl* of THEOCRITUS, we have the same circumstances stated :

“ You come when pleasing sleep has closed mine eye,

“ And like a vision with my slumbers fly.”

FAWKES'S *Translation.*

In the translation of the *Sanscrit*, I have here intermixed two stanzas and part of a third, and slightly altered the arrangement.

---

Note 176, page 56, verse 591.

*Firm winds the fillet, as it first was wove.*

The *Véni* is a braid, into which the long hair of the *Hindoostanee* women is collected, when they have lost their husbands : the dancing girls also wear their hair in this manner. Neglecting the ornament of this part especially, has been in all ages, except the present perhaps, an indication of grief. We have thus in OVID :

“ Nor yield I now my tresses to the comb.”

THEOCRITUS takes the hair off entirely from one of his amorous damsels, *Idyl* 2, 89.

“ Soon from my cheeks the crimson colour fled,

“ And my fair tresses perished on my head :

“ Forlorn I lived, of body quite bereft,

“ For bones and skin were all that I had left.”

FAWKES'S Translation.

---

Note 177, page 56, verse 607.

*For the soft breast is swift to overflow.*

This sentiment is rather dilated from the original, which says, “ a soft heart is always the abode of compassion.” The

tenor however is given in the translation, and may be the meaning of TIBULLUS, when he expresses himself thus :

“ . . . . . Sure thou wilt weep ;  
 “ For well I know, nor flint nor ruthless steel  
 “ Can arm the breast of such a gentle maid.” GRAINGER.

---

Note 178, page 57, verse 615.

*O'er her left limbs shall glad pulsations play.*

Palpitations in the left limbs, and a throbbing in the left eye, are here described as auspicious omens, when occurring in the female : in the male, the right is the auspicious side, corresponding with the ideas of the *Greeks*, thus described by POTTER :

“ The third sort of internal omens were the Παλμοὶ or  
 “ Παλμικὰ οἰονίσματα, so called ἀπο τῆ παλσειν from *palpitating*.  
 “ Such were the palpitations of the heart, the eye, or any of  
 “ the muscles, called in *Latin*, *saltationes*, and Βομφοί, or a  
 “ ringing in the ears, which in the right-ear was a lucky omen.  
 “ So also was the palpitation of the right-eye, as *Theocritus*  
 “ telleth us :

“ My right eye-twinkles.”

---

Note 179, page 58, verse 627.

*Where her fond arms, like winding shrubs she stings.*

Thus in SHAKESPEARE'S *Midsummer Night's Dream* :

“ So doth the woodbine the sweet honey suckle

" Gently entwist, the female ivy so

" Enrings the barky fingers of the elm."

---

Note 180, page 58, verse 630.

*Fair as the flower that opening buds adorn.*

The commentators have taken great pains to explain this allusion to the flower, or in the original the *Malati*, a kind of jasmin: their labour is however very idle, as the comparison has always been familiar to poetry. Thus CATULLUS calls a lady:

" Like the white Parthenice, or yellow poppy."

And CHAUCER has,

" That *Emilie* that fayrer was to seene,

" Than is the lily upon his stalk greene."

---

Note 181, page 58, verse 641.

*Such tasks are mine: where absent lovers stray.*

This allusion has been explained in the Note on verse 20, page 71.

---

Note 182, page 58, verse 644.

" *New hopes the braid of absence to unbind.*"

The braid of absence is the *Véni*. See Note on verse 591, page 161.

Note 183, page 59, verse 645.

*As beauteous MAIT'HILÍ with glad surprize.*

MAIT'HILÍ is a name of SÍTA, derived from *Mit'hila*, the place of her nativity, and the modern *Tirhut*. The allusion relates to the discovery of her in *Lanca*, by RA'MA's envoy, HANUMAN, the monkey chief, said to be the son of the wind.

Note 184, page 59, verse 652.

*Scarce less than mutual meeting to the heart.*

They have a proverb similar to this in the *Hindoostanee* language, "a letter is half a meeting." The expression is common in the poetry of the *Rekhtu*, and occurs in a *Ghuzul* by JIRAT. It also exists in the *Arabic* language, and is thus given in one of the exercises of Capt. LOCKETT's translation of the *Meeut Amil* and the *Shereh Meeut Amil*, or an *Arabic Grammar and Commentary*: "Correspondence, they say, is half an interview."

Note 185, page 59, verse 660.

*On every creature of our passing state.*

It is to be recollected here, that even these heavenly beings are of a perishable nature, and subject to the infirmities of existence: the whole are swept away at each *Maha pralaya*, or destruction of the universe,

"Which, like the baseless fabric of a vision,

"Leaves not a wreck behind."

Note 186, page 60, verse 679.

*Mild as thy cheeks, the moon's new beams appear.*

Comparing a beautiful face to the moon has been supposed peculiar to oriental poets; instances, however, may be found in *English* verse. Perhaps that passage in *Pope*, where speaking of an amiable female and the moon, he says, “*Serene in “ virgin modesty she shines,*” may not be exactly in point, although the general idea is similar. *SPENSER*, however, is sufficiently precise :

“ Her spacious forehead, like the clearest moon,  
 “ Whose full grown orb begins now to be spent,  
 “ Largely displayed in native silver shone,  
 “ Giving wide room to Beauty's regiment.”

Note 187, page 61, verse 682.

*But only view combined these charms in thee.*

This turn of the compliment, closely faithful to the original, conveys a high idea of the gallantry of a *Hindu* bard; and as this gallantry cannot be the ten times repeated retail of *romantic* folly, or *chivalrous* frenzy, it may be considered as the natural expression of unsophisticated tenderness. We have in these lines a complete description of beauty, agreeably to *Hindu* fancy; and I do not think the series of comparisons will much suffer, by being contrasted with any similar series in classical or modern writers. I am not aware, indeed, that so continued and simple a strain of imagery is often to be found in the latter,



and it may be doing them an injustice to bring forward, as analogous, a passage and its imitations, which is certainly of inferior beauty. To begin with POPE :

“ *Sylvia's* like autumn ripe, yet mild as May,

“ More bright than morn, yet fresh as early day.”

This, as well as the rest of the *Pastoral*, is borrowed from THEOCRITUS, OVID, and VIRGIL. In the 7th Eclogue of the latter poet, these comparisons occur :

“ Oh *Galatea*, nymph than swans more bright,

“ More sweet than thyme, more fair than ivy white.”

WARTON.

This is an imitation of THEOCRITUS, in his 11th *Idyl* :

“ Softer than lambs you seem, than curds more white,

“ Wanton as calves before the uddered kine,

“ Bright as the unripe fruitage of the vine.”

FAWKES.

OVID also has imitated and amplified this same passage, *Metamorph.* Book 13, which DRYDEN has translated, and much improved :

“ Oh lovely *Galatea*, whiter far

“ Than falling snows and rising lilies are,

“ More flowery than the meads, as crystal bright,

“ Erect as alders, and of equal height ;

“ More wanton than a kid ; more sleek thy skin

“ Than orient shells, that on the shore are seen ;

- “ Than apples fairer when the boughs they lade ;  
 “ Pleasing as winter sun, or summer shade :  
 “ More grateful to the sight than goodly plains,  
 “ And softer to the touch than down of swans,  
 “ Or curds new turned ; and sweeter to the taste  
 “ Than swelling grapes that to the vintage haste ;  
 “ More clear than ice, or running streams that stray  
 “ Through garden plats, but ah ! more swift than they.”

OVID's description is very much in the style of *Persian* poetry, and infinitely less appropriate, less simple, and less delicate than the passage above. We may add another specimen of perhaps superior merit, from one of that school which can never be too highly rated : the Lover, in one of FORD's dramas, thus describes his mistress.

- “ View well her face, and in that little round  
 “ You may observe a world of variety.  
 “ For coral, lips ; for sweet perfume, her breath ;  
 “ For jewels, eyes ; for threads of purest gold,  
 “ Hair ; for delicious choice of flowers, cheeks ;  
 “ Wonder in every portion of that form.”

---

Note 188, page 61, verse 685.

*When with the colours that the rock supplies.*

“ Having painted you with mineral colours ;” that is, according to the commentators, with *red chalk*, &c. Our very limited acquaintance with the high land, which is the scene of the *Yac-*

*sha's* exile, prevents our specifying the mineral substances which he may be supposed to have employed: the expression in the text, however, is one of many circumstances that render it probable, that the mountains which run across the northernmost part of the *Peninsula*, are rich in the objects of mineralogical inquiry. We know that copper-mines have been discovered in the eastern extremity of them, the ore of which is very productive. The *Salagram* stones, or *Ammonites*, are found in the *Narmada*, and the several kinds of *Macshicas*, a class of ores not yet investigated, are usually called *River-born*, and *Tapti-born*, in reference to their being found in the course of the *Tapti* river.

---

Note 189, page 61, verse 691.

*Why should the god who wields the five-fold dart.*

CA'MADÉVA, the *Hindu* CUPID, is represented as the *Eros* of the *Greeks*, armed with a bow and arrows. These weapons are of peculiar construction and most poetically formed: the bow is of sugar cane, the bow-string consists of a line of bees, and the arrows are tipped each with a separate flower. The weapons and application of the allegory will be best explained by a verse in Sir WM. JONES's hymn to this deity.

“ He bends the luscious cane, and twists the string

“ With *bees* how sweet, but ah! how keen their sting:

“ He with *five* *flowrets* tips the ruthless darts,

“ Which through *five* *senses* pierce enraptured hearts:

" Strong *Chumpa* rich in odorous gold,  
 " Warm *Arca* nursed in heavenly mould,  
 " Dry *Nagesar* in silver smiling,  
 " Hot *Kriticum* our sense beguiling,  
 " And last to kindle fierce the scorching flame,  
 " Love shaft, which gods bright *Béla* name."

In the *Romaunt of the Rose* there is something of a similar allegory: CUPID is armed with " ten brode arrows," of which " five where shaven well and dight," and of a nature to produce virtuous attachment ; while the other five, " also black as fiend in hell," were *Pride, Villaine, &c.* and of pernicious properties.

---

Note 190, page 62, verse 699.

*And where the spirits of these groves attend.*

*St'hali Dévatas* are literally *the deities of the soil* ; so completely has *Hindu*, like *Grecian* faith, peopled inanimate nature. Our poetical creed is addicted to a similar practice, as in the beautiful modern imitation of the ancient drama, *TOBIN'S Honey Moon*, where *Zamora* exclaims,

" . . . . . And if, as some believe,  
 " There is a spirit in the waving woods ;  
 " Life in the leaping torrent ; in the rocks,  
 " And seated hills, a contemplative soul,  
 " Brooding on all things round them ;  
 " Here, to all nature, I repeat my vow,  
 " Never to love but you."

Note 191, page 62, verse 702.

*That clasp in blissful dreams thy fancied charms.*

“ She whom I love, in sleep appears,

“ And soothes my grief, and calms my fears.”

METASTASIO. *Cantata.*

Note 192, page 62, verse 703.

*Play through the air, and fold in fond embrace.*

So poor *Olympia*, in *ARIOSTO*,

“ And here one arm, and there the other tost.”

And with as much success as *Æneas*,

“ Thrice round her neck my eager arms I threw,

“ Thrice from my empty arms the phantom flew.”

PITT.

Note 193, page 62, verse 710.

*Has it not touched ; does it not breathe of thee ?*

We have here another elegant and tender compliment, in a strain even superior to the similar thought in BEN JONSON'S admired little Ode from the *Greek*.

“ But thou thereon didst only breathe,

“ And sent it back to me,

“ Since when it looks and smells, I swear,

“ Not of itself, but thee.”

Note 194, page 63, verse 717.

*Let then my firmness save thee from despair.*

We are scarcely prepared for this sudden fortitude of the *Yacsha*, but it is not by any means unnatural : the task of consoling partners in affliction necessarily diverts the mind from its own distress. The lofty reliance upon one's self, here recommended, is analogous to the advice given by the dream which JUPITER sends to AGAMEMNON. HOMER's *Iliad*, Book ii.

“ Do you rely upon your own mind.”

Or it is something in the manner of a passage in the elegant poem of CATULLUS, addressed to *Himself* :

“ Trust to thyself, on strength of soul rely,

“ And hostile Gods and wretchedness defy.”

GOLDSMITH's *Traveller* winds up with morality of this description, when he remarks :

“ Still to ourselves in every place consigned,

“ Our own felicity we make or find.”

MILTON's strain, however, in *Satan's* sublime apostrophe to Hell, is still more elevated :

“ Hail, horrors, hail ! and thou, profoundest Hell,

“ Receive thy new possessor : one who brings

“ A mind not to be changed by place or time ;

“ *The mind is its own place*, and in itself

“ Can make a Heaven of Hell, a Hell of Heaven.”

Reference to this noble principle is very frequent in the writings of the *Hindus*. The *Atmana Bódha*, or *Knowledge of Spirit*, a small treatise which contains the ethical part of the *Vedanta* philosophy, and which has been lately translated and published by Dr. TAYLOR, concludes with this stanza: “ He  
 “ who has made the pilgrimage of his own spirit, a pilgrimage  
 “ in which there is no concern respecting situation, place, or  
 “ time, which is every where ; in which neither cold nor heat  
 “ are experienced, which bestows perpetual happiness and freedom from sorrow ; he is without action, knows all things,  
 “ pervades all things, and obtains eternal beatitude.”

A fine passage, inculcating the same feeling, occurs in *MENVU*, where the legislator exhorts a witness to speak the truth. “ The  
 “ soul itself is its own witness, the soul itself is its own refuge ;  
 “ offend not thy conscious soul, the supreme internal witness  
 “ of men.” Sir WM. JONES’s *Translation*.

---

Note 195, page 63, verse 720.

*The always wretched, always blest, are few.*

We have here a fine tone of morality, in which the writings of the *Hindus* are generally very abundant. The vicissitudes of fortune have been commented on much in the same strain by a great variety of poets, amongst whom the *Sanscrit* bard is entitled to a pre-eminent station. Several passages, and indeed

whole poems, *de Fortunâ*, are given in BURMANNUS; as thus in Epigram 143, by AUSONIUS:

- “ Fortune in one position never stays,
- “ But still unceasing and unwearied strays,
- “ And still diversifies each human state,
- “ Exalts the lowly, or subverts the great.”

Again, in the same collection, we meet with Fortune's wheel:

- “ No trust in Fortune's favour should'st thou feel,
- “ When least expected, lo! she whirls her wheel.”

TIBULLUS consoles himself with a similar reflection:

- “ Fate round the world is driven on whirling wheel.”

---

Note 196, page 63, verse 724.

*Sârangî rises from celestial sleep.*

The serpent couch is the great snake ANANTA, upon which VISHNU, or as he is here called, the holder of the bow *Sârnga* (the horn-bow), reclines during four months, from the 11th of *Ashâra* to the 11th of *Cartic*, or as it has occurred in this year (1813), from the 23d June to the 26th of October. The sleep of VISHNU, during the four months of the periodical rains in *Hindoostan*, seems to bear an emblematical relation to that season. It has been compared to the *Egyptian* hieroglyphical account of the sleep of HOKUS, typical of the annual overflow of the Nile, by the late Mr. PATERSON, in his ingenious Essay on the Origin of the *Hindu Religion*, Asiatic Researches, vol. viii.



Note 197, page 64, verse 740.

*Subvert thy faith, nor teach thee to despair.*

This passage may either be explained, "do not lose your trust in me," or "do not break your faith with me." We may, indeed, conceive the two sentiments to be involved in each other, as they are in this passage :

"Do slanderous tongues my truth impeach,

"And can they gain IRENE's ear?

"Do not a thousand trials teach

"How firm my faith? then vain their speech,

"She knows my heart, and vainer still my fear."

METASTASIO. *Cantata.*

Note 198, page 64, verse 748.

*Nor ask that promise, nor expect reply.*

We cannot help pausing here to remark the ingenuity of the poet in the conduct of his work. He sets out with excusing the apparent absurdity of the *Yacsha's* addressing himself to a Cloud as to a rational being, by introducing a pleasing and natural sentiment, see verse 32. The Cloud has now received his charge, and something is expected by way of reply, expressive either of refusal or assent. To have given the Cloud any thing like the faculty of speech, would have been straining probability over-much, and we see in the above lines, with what neatness CA'LIDA'SA has extricated himself from the dilemma.

Note 199, page 65, verse 757.

*Shrunk like the bud at dawn, relief impart.*

Thus OVID, in his *Tristia* :

" So may on thee propitious fortune wait,

" Nor may'st thou need such aid, nor mourn so sad a fate."

THE END.

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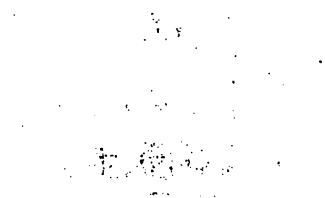
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